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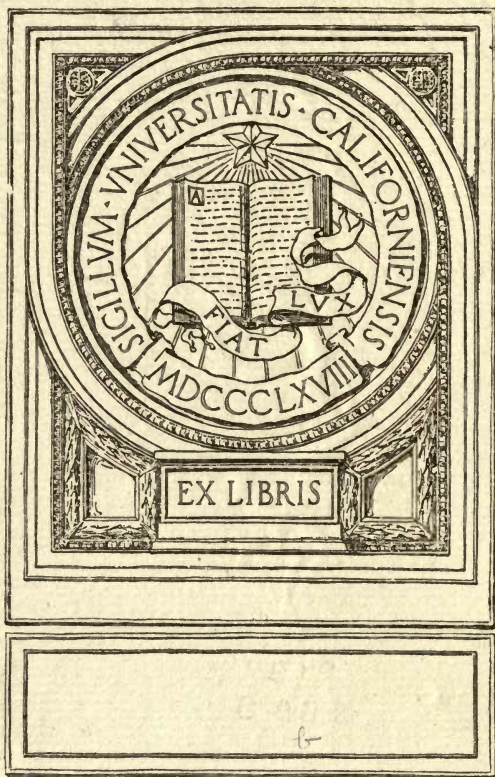
HANDBOOKS OF  
PRACTICAL GARDENING

THE BOOK OF  
THE  
FLOWER SHOW

BY

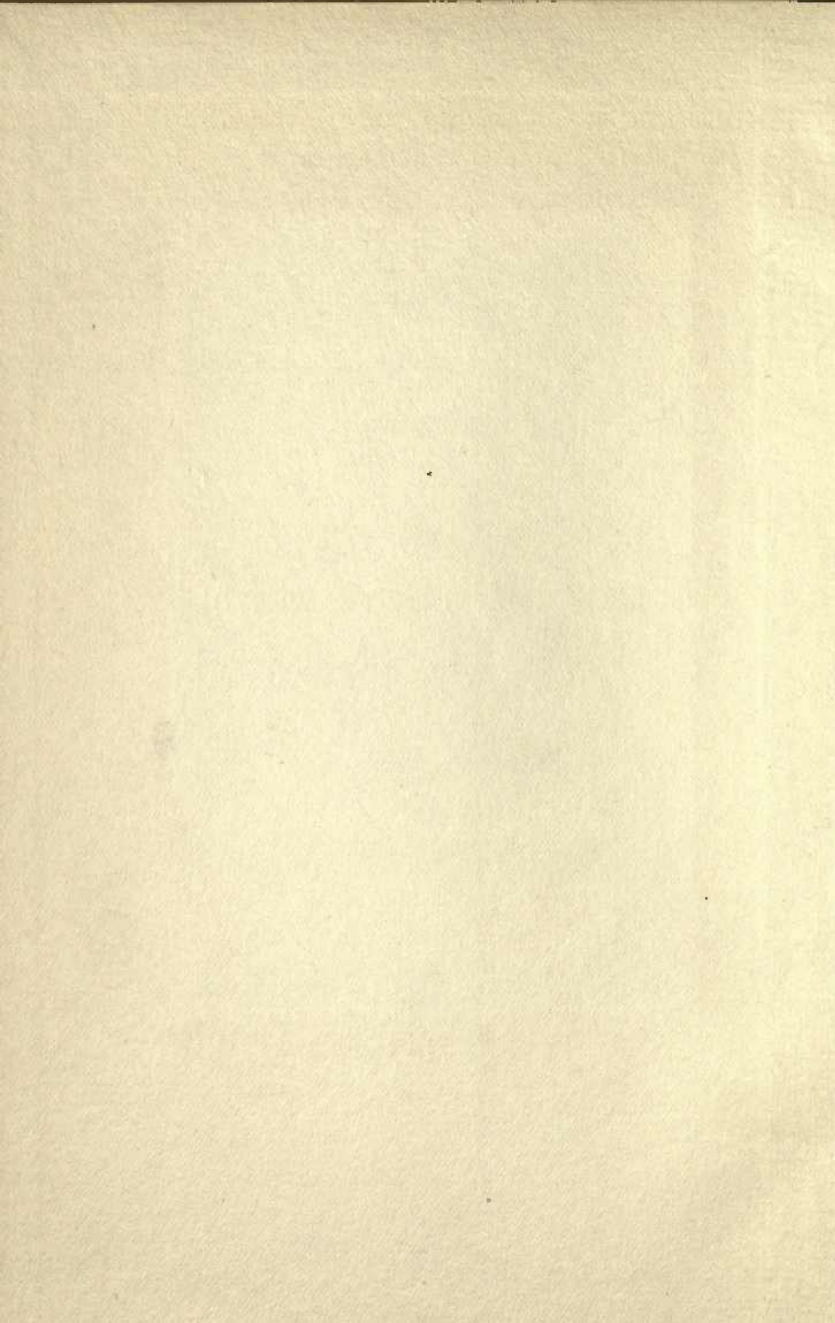
CHARLES H. CURTIS.

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HANDBOOKS OF PRACTICAL GARDENING  
EDITED BY HARRY ROBERTS

THE BOOK OF THE FLOWER SHOW



THE  
COLUMBIA



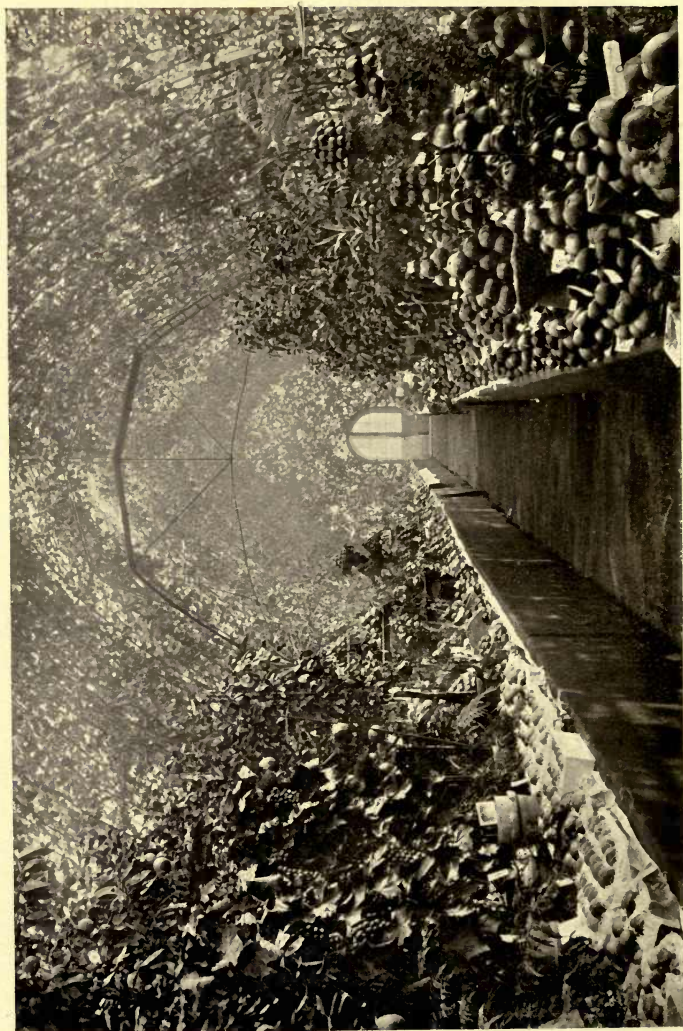


Photo. J. Gregory

A FAMOUS FRUIT SHOW  
One of the last of the exhibitions held by the Royal Horticultural Society in the Great Vinery at the old Chiswick Gardens

# THE BOOK OF THE FLOWER SHOW

BY

CHARLES H. CURTIS, F.R.H.S.

ASSISTANT EDITOR "GARDENERS' MAGAZINE"; HON. SEC. NATIONAL  
SWEET PEA SOCIETY; HON. SEC. ROYAL HORTICULTURAL  
SOCIETY'S NARCISSUS AND TULIP COMMITTEE;  
ETC. ETC.



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## PREFACE

No effort has hitherto been made to bring together those various items of information which a newly formed or re-organised Horticultural Society so often needs. Questions relative to the formation and conduct of a society reach the Horticultural Journals week by week and seem to point to the need of some such work as the present. There are other matters of moment to society officials, such as tenting, halls, staging for the exhibits, heating, ventilation and insurance, but these are all so directly governed by local circumstances, they have not been included in the scope of this book. The aim has been to produce a handbook that will prove valuable as a work of reference to those who have the conduct of Flower Shows, and the compilation of rules and regulations for the government of societies; it has also been produced for the purpose of helping all but the oldest and wariest of that great army of amateur and professional gardeners who love to stage the products of their skill in competition with those of their fellows. If the book proves helpful in these directions its purpose will be served.

CHARLES H. CURTIS.

BRENTFORD,  
*March 1910.*



## CONTENTS

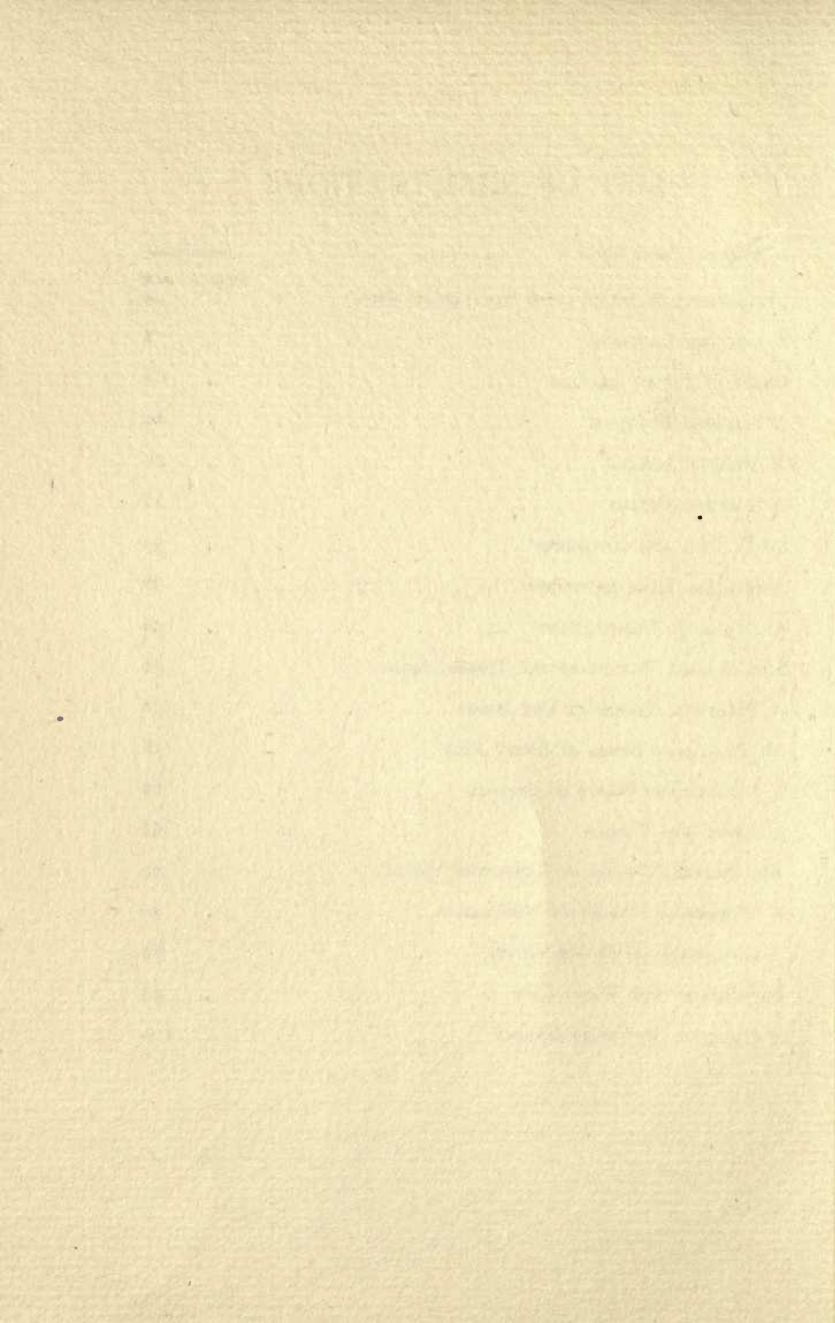
	PAGE
PREFACE . . . . .	v
CHAP.	
I. HORTICULTURAL SOCIETIES . . . . .	1
II. CONSTITUTION AND RULES . . . . .	8
III. SHOW REGULATIONS . . . . .	18
IV. CUT FLOWERS . . . . .	31
V. EXHIBITION BOARDS, STANDS, ETC. . . . .	63
VI. FRUITS . . . . .	72
VII. STAGING FRUITS, QUANTITIES, ETC. . . . .	80
VIII. VEGETABLES . . . . .	94
IX. PROTESTS . . . . .	102
INDEX . . . . .	107





## LIST OF ILLUSTRATIONS

A FAMOUS FRUIT SHOW . . . . .	<i>Frontispiece</i>
CINERARIAS AND BEGONIAS AT THE TEMPLE SHOW . . . . .	FACING PAGE 4
A SPECIMEN CATTLEYA . . . . .	8
GROUP OF INDIAN AZALEAS . . . . .	8
A SPECIMEN MILTONIA . . . . .	20
A SPECIMEN LAELIA . . . . .	20
A SPECIMEN COLEUS . . . . .	26
SWEET PEAS AND ANEMONES . . . . .	34
ASTERS AND CHRYSANTHEMUMS . . . . .	38
A CHILDREN'S FLOWER SHOW . . . . .	38
FINE FOLIAGE PLANTS AT THE TEMPLE SHOW . . . . .	48
A BEAUTIFUL EXHIBIT OF CUT ROSES . . . . .	52
AN EXHIBITION BUNCH OF SWEET PEAS . . . . .	56
A MAGNIFICENT GROUP OF ORCHIDS . . . . .	62
A SWEET PEA TEMPLE . . . . .	68
MR CRANE'S METHOD OF EXHIBITING VIOLAS . . . . .	70
A WONDERFUL DISPLAY OF VEGETABLES . . . . .	70
A COLLECTION OF CHOICE FRUITS . . . . .	80
POTATOES AT THE WHITE CITY . . . . .	94
A CHAMPION VEGETABLE EXHIBIT . . . . .	100





THE BOOK OF THE FLOWER SHOW





# THE BOOK OF THE FLOWER SHOW

## CHAPTER I

### HORTICULTURAL SOCIETIES

HORTICULTURAL and Floral Societies abound in the United Kingdom and, in addition to those having their beginning and ending in an annual exhibition, there are very many others, of the Mutual Improvement Society class, that provide further educational advantages and, usually, arrange for a small monthly competition among their members. It would not be a difficult, though it would be a tedious business, to compile a list of one thousand societies which hold one or more exhibitions each year. Some hold spring, summer, and autumn exhibitions, others arrange for smaller special exhibitions each month, while the Royal Horticultural Society holds a quite large exhibition each fortnight, throughout the year.

It is reasonable to assume that horticultural competitions arose out of comparatively small non-competitive exhibitions. This kind of evolution is continually in progress. A Society is formed for the mutual discussion of horticultural subjects, and often as the result of the frequent meeting of a few congenial spirits at the home of one of them, or at an inn. The Society increases in membership, and members bring interesting plants, flowers, fruits, and vegetables, or specially well-grown produce, and then the spirit of friendly rivalry is set up. Mr Brown believes he can grow carrots as fine as those

## 2 THE BOOK OF THE FLOWER SHOW

Mr Jones has displayed, and he says so to his friends. The friends pass on this half challenge to Mr Jones, through Mr Jones' friends, and eventually a competition is arranged. Then other challenges are given and accepted, and so an exhibition is made, and eventually a prize list is drawn up each year, and the Flower Show becomes an institution.

These are ways in which a Flower Show begins. Sometimes an active, zealous man conceives the idea that an exhibition would be a success in his district. He invites a few friends to his house to discuss the matter, and then proceeds to interview the leading ladies and gentlemen of the place. Having received fair encouragement, he persuades the Vicar, Mayor, or Chairman of the District Council to call or preside over a public meeting. He acts as Honorary Secretary, and, having a carefully prepared scheme to place before the meeting, backed up by promises of prizes from the local nobility and gentry, seedsmen, and local traders, a Horticultural Society is at once created and an exhibition arranged for. The latter is usually held in a park, garden, or meadow, kindly lent by a local celebrity and enthusiast.

In some few instances a Flower Show has been started by, or with the encouragement of, the local authorities for the purpose of adding to the attractions of the town. Other exhibitions are held for the purpose of assisting local charities. The famous Shrewsbury Fête, begun in a small way, has grown to be the largest Flower Show in the country. Side shows, horse-leaping, etc., add to the attractions of the splendid plants, flowers, fruits, and vegetables, and enormous sums of money are taken at the gate. The Fête has become an annual holiday for folks all along the Welsh Border, and still farther afield also. It has been my lot to visit the Fête for seventeen successive years, and watch some of the progress made, as well as see some of the many advantages



the town has derived directly from the profits of the undertaking, though concerning the amount of money the two days' show must bring into and circulate through the town, it is not possible to speak.

It will be gathered from the foregoing remarks that Flower Shows begin in various ways: doubtless there are other kinds of "beginnings" than those referred to.

Every exhibition of horticultural produce, whether it be a tiny display in an upper room, a modest local effort, a good district show, or a huge London or Provincial gathering, should be of distinctly educational value, otherwise there is no good reason for its existence. Even if the sacred cause of charity is the motive power, the exhibition must be of educational as well as competitive and spectacular interest, or it will sooner or later, collapse. It is quite possible to arrange for a special class or classes that will be the means of attracting the most successful competitors from all parts of the country, and, as a rule, this feature proves a profitable one, because so many people will go to see the exhibits staged by famous competitors.

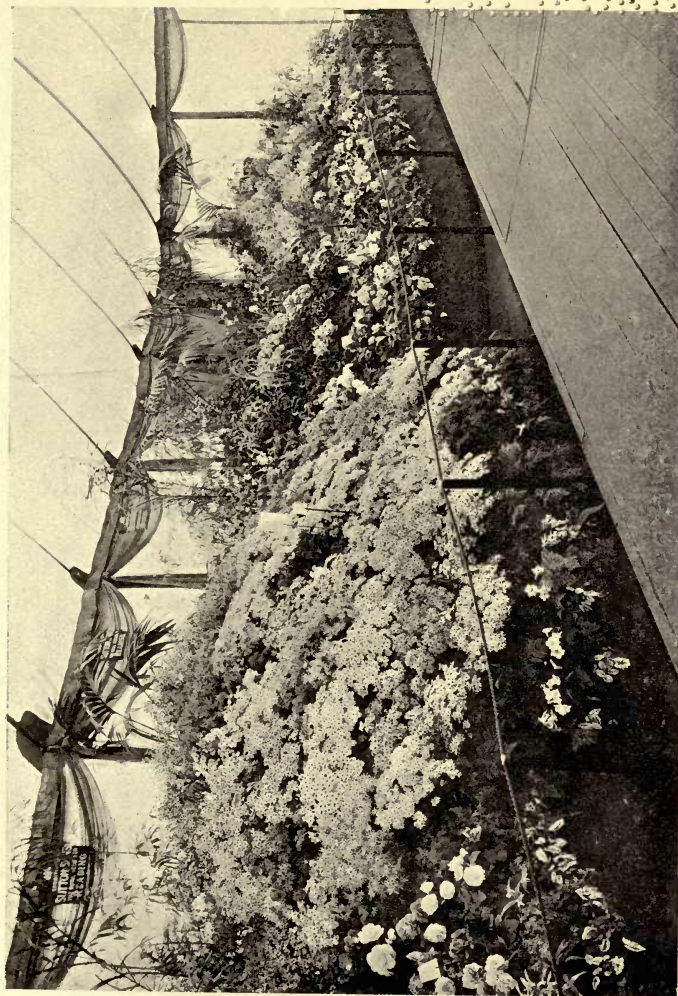
In the case of quite small local shows, where it would be a practical impossibility to secure a very large attendance, the institution of expensive Open Classes would be a foolish proceeding. It is equally foolish for Societies that are well situated and have a fairly wide field of operation, to exclude classes open to all the country. It is no secret, however, that some Committees will not even consider the question of Open Classes. They are, apparently, afraid the prize money will not be won by a local competitor, and so their selfishness prevents the Society from advancing as it should do.

Some well-known Flower Shows are such by reason of the big prizes offered, but their success lies upon a very insecure foundation. A couple of wet seasons, with a consequent loss of gate money, may put the

## 4 THE BOOK OF THE FLOWER SHOW

balance on the wrong side of the financial statement. The Committee, hoping for the best, retrenches, reduces the prize money, and then the gold-seekers avoid the exhibition, the public finds the Show less attractive, and the Society is wound up or ekes out a purely local existence. Prizes should be good, but not excessive, and every Committee should endeavour to create and foster a local, district, or national enthusiasm, so that the glory and honour of winning should outweigh the monetary consideration.

Where a Society holds several exhibitions during the year, the opportunity of providing seasonal displays is afforded. Such displays deserve every encouragement. A general exhibition, such as one held in July or August, is of general interest, and is the kind most usually provided. But there are numerous Societies that confine their attention to some special kind or class of flower, fruit, or vegetable. Among the former there are such notable Societies as the National Rose Society, National Sweet Pea Society, National Chrysanthemum Society, National Dahlia Society, National Carnation Society, Midland Daffodil Society, Cornwall Daffodil Society, etc., on the one hand, and the small village exhibitions of asters, auriculas, marigolds, dahlias, etc., on the other. Turning to vegetables, we used to have a National Potato Society, and a National Vegetable Society is now established. Vegetables are a great feature at Shrewsbury and Edinburgh, but there are numbers of Societies and Clubs that devote their whole attention to leeks, especially in the northern counties, and the enthusiasm is very great among the members. Among fruits the same thing holds good, for we have the Royal Horticultural Society's great Fruit Show on the one hand, and the many small gooseberry shows of the Midlands and the North.



CINERARIAS AND BEGONIAS AT THE TEMPLE SHOW  
*A delightful group of beautiful greenhouse flowers arranged and grown by Messrs. Sutton & Sons, Reading*

*Photo. Copyright S. & S.*







Novelty is the spice of life, and in every exhibition, no matter what its kind or size, unless there are new plants, new contributions, new methods of staging, or new kinds or varieties of the special subject dealt with, enthusiasm wanes, and interest sinks. It is most unfortunate for any Society when it becomes a foregone conclusion that certain prizes will fall to certain competitors, and it sometimes happens that the salvation of a Society is effected by means of a young and daring David who is not afraid to try and lower Goliath's colours. He often succeeds.

The creation of new classes should be the concern of every Committee, for even if such classes be somewhat of a failure, they provide texts for the talkative, and suggest something of greater interest. Too often, also, a Committee is overweighted by those who know they have an excellent chance of winning certain prizes, and so certain classes are included in the schedule year after year, even though they have ceased to interest the general public.

There are many ways in which a general Flower Show may be of great educational value. Correct and legible labelling of plants, flowers, fruits, and vegetables should be enforced at all competitive displays. Quite frequently any complaints made against incorrect and illegible labelling are met by the statement that, however desirable correctness and legibility may be, it is impossible to secure them by rule. I venture to differ. A rule should provide for the imposition of a penalty for bad labelling, and the addition of points for good labelling. Such a rule would have the desired effect upon those who have grown careless, and who enter in more classes than they can properly manage.

Fine produce is an excellent object-lesson. Every competitor who has real grit wants to reach the top, and

## 6 THE BOOK OF THE FLOWER SHOW

it is one of the great encouragements at local shows to watch a person rise steadily from the ranks of the "unplaced," through the various prize grades, up to the coveted "First." This is usually good evidence of improved cultivation of the soil, or closer attention to the small details that mean so much in the aggregate. Anything that serves to improve the quality and increase the quantity of the produce from a garden is worthy of support and encouragement.

Though it cannot be regarded as a general rule, it may be taken for granted that mostly the best kinds or varieties will be more largely shown than others, and it is in this connection that an Audit of the varieties of Apples, Roses, etc., exhibited at any show, becomes useful.

Very little is done by show Committees to encourage and popularise new plants, flowers, fruits, and vegetables. In the case of vegetables this is just as well perhaps, because new names are plentiful while new and distinct varieties are not so abundant; a class for new vegetables might lead to trouble and confusion. A very interesting class, and one of considerable educational value would be one for a display of new varieties of florists' flowers introduced within the two years preceding the date of the show. Such a class could, if necessary, be limited to hardy flowers. Turning to plants, as distinct from flowers, the possibilities of a class for those introduced since a certain stated date are considerable. The same lines might be followed with fruits. Even though competition might not be very keen in such classes, the exhibits would bring the newer things before the public in a striking manner. They would also give the pressmen an opportunity of which they would not be slow to take advantage, and though the story of the new flowers, etc., might be more wonderful than truthful, the great point is that attention would be drawn to the work of the Society.

This suggests at once the desirability of keeping in touch with the Press. In some Societies a competent member of Committee is told off to provide reports and news paragraphs for the local and horticultural press; in others the work falls upon the Secretary. A great deal depends upon the skill, enterprise, and good humour of what we may call the Publicity Department of a Horticultural Society. Editors are human, and a neatly written or typed report of a meeting, or a bright paragraph relating to some interesting exhibit, discussion, or event, is always welcomed, especially if it comes from some one having authority or experience, and is sent with a pleasantly worded request "for insertion in your valuable journal," etc., etc.

But, after all, one can only suggest a few of the uses and possibilities of a Horticultural Society. In the limits of space at disposal only the fringe of the subject can be touched upon. I hold that no Society should exist wholly and solely for the purpose of running an annual exhibition. Lectures should be arranged for, demonstrations given, and discussions started, for the purpose of keeping members and supporters together all the year, and for adding materially to the usefulness of the Society. The programme of lectures and meetings should be made as attractive as possible, and, if the Society is made up entirely of professional gardeners, the young men should be given their opportunity to shine. Once or twice during the winter season some well-known authority should be engaged to lecture; it is a mistake to have none but local lecturers, even though every one be a high authority—we all like to see and hear the people we read about and who are famous in our own profession. Societies that hold exhibitions and also arrange a programme of Lectures are usually a great success, as they deserve to be.



## CHAPTER II

### CONSTITUTION AND RULES

WHEN a Horticultural Society is being formed it is essential that its Constitution and Rules be set out as simply and completely as possible. It is very doubtful whether any set of Rules will cover every point that may arise in the work of a Society. Some Societies have well-nigh strangled themselves with Rules, while others, with a few simple, direct Rules, and a comparatively small, trusted Committee, go ahead. The following suggestions may serve as a guide for those who have to draw up Rules:—

#### I.—TITLE

*The title of the Society shall be “The BROWNSTOWN HORTICULTURAL SOCIETY.”*

Obviously the title will vary with the objects of the Society and the limits of its operations. If the membership is to be confined to Amateurs then “Amateur” should be inserted before “Horticultural.” If fruits and vegetables are to be left outside the scope of operations, then “Floricultural” should be substituted for “Horticultural.”

#### II.—OBJECTS OF THE SOCIETY

*The objects of the Society shall be to encourage the cultivation of fruits, flowers, plants, and vegetables, by means of exhibitions, lectures, or by any other means the Committee may determine.*

There is opportunity for considerable elaboration in this Rule, but if the main idea or ideas are stated, and





*Photo, E. T. Lamb*

A SPECIMEN CATTLEYA  
*Cattleya Trianae Hydra*, with 36 flowers, from Lt.-Col. Holford's Collection of orchids at Westonbirt,  
 Gloucester



GROUP OF INDIAN AZALEAS AT THE ROYAL BOTANIC SOCIETY'S EXHIBITION

TO THE  
MEMBERS OF THE  
COMMISSIONERS OF THE  
LAND OFFICE

the Committee has freedom to develop them, little or nothing further is needed.

### III.—MEMBERSHIP

*The Society shall consist of Members subscribing not less than 2s. 6d. per annum.*

The minimum subscription should be stated, and in some Societies, where members are divided into Gardeners, Nurserymen, Amateurs, Cottagers, and Allotment Holders, it will be necessary to state and define the various kinds of members, and the minimum subscription for each. The Royal Horticultural Society regards every one as an Amateur who does not grow horticultural produce for sale, but in local Societies this general definition is not regarded as sufficient, and, for show purposes, professional gardeners employed in private gardens are regarded as a class distinct, and not as representing their amateur employers, consequently Amateurs are then defined as "those not employing a gardener regularly," or in some other way that satisfies local requirements. The National Sweet Pea Society provides Classes either "Open to All," or "Trade Excluded," but it has a sub-section of its schedule for "Growers who do not employ a gardener regularly." An Amateur, strictly speaking, should not compete for money prizes, but in horticultural circles the law or custom is not so severe as in the world of athletics.

Here is a helpful definition of a Cottager:—A *Bona-fide* Cottage Gardener is a person not employing any assistance in the cultivation of his garden, or working for any other person as a Gardener, Assistant-Gardener, Day Gardener, or a Market Gardener.

A Rule defining the various grades of Membership should obviate the need of a Regulation for the Classification of Competitors.



## 10 THE BOOK OF THE FLOWER SHOW

### IV.—PRIVILEGES OF MEMBERS

*Subscribers shall be entitled to admission to all exhibitions and meetings of the Society, and shall receive tickets in accordance with the amount subscribed. Subscribers' tickets will admit from 12 noon to 2 p.m. on the opening day of the Exhibition.*

The Cardiff Society has, in place of the above:—Subscribers of 10s. 6d. per annum will be entitled to four tickets of admission to the Show; and of one guinea, or a larger sum, to a proportionate number of tickets.

Here is another similar Rule, but this embodies Membership also:—That an Annual Subscription of 2s. 6d. constitutes Membership; all Members to be allowed free admission to the Exhibition. Subscribers of 5s. allowed two tickets, of 10s. 6d. three tickets, and of 21s. four tickets.

### V.—OFFICERS

*The Officers of the Society shall consist of a President, Vice-Presidents, Treasurer, Secretary, and Chairman of Committees, to be elected at the Annual General Meeting of the Society. All subscribers of not less than one guinea per annum shall be Vice-Presidents of the Society.*

The above is practically the Rule adopted by the National Sweet Pea Society, but such a Rule is open to considerable variation. Some Societies elect two Vice-Presidents, and all other subscribers of 21s. and upwards are classed as patrons. In such case, the Vice-Presidents are summoned to meetings of the general Committee, but they are rarely summoned to the meetings when their qualification is simply a financial one.

Some Societies indicate their officers under the heading



of "Management." Slightly modified, the following is the Rule of the National Chrysanthemum Society :—

The management of the Society shall be vested in the Officers of the Society, viz :—A President, Vice-Presidents, Treasurer, Chairman of the Executive Committee, Vice-Chairman of the Executive Committee, a Foreign Corresponding Secretary, a General Secretary, an Executive Committee of thirty-six Members, and the Delegates from Affiliated Societies. The President, Treasurer, Chairman, and Vice-Chairman, shall be *ex-officio* Members of all Sub-Committees.

The N.C.S. has not a General *and* an Executive Committee, and its Secretary, being a paid officer, is not an *ex-officio* member ; in other words, he has no vote. An Honorary Secretary invariably has a vote, and a seat on the Committee.

## VI.—MANAGEMENT

*The business of the Society shall be conducted by a Committee, to be elected at the Annual General Meeting, such Committee having power to appoint an Executive Committee of fifteen persons from its own Members, for the preparation or the conduct of any business. Five Members shall form a quorum. The Committee shall have power to fill vacancies in any office or Committee occurring during the year. The President, Treasurer, Chairman, and Secretary shall be ex-officio Members of all Committees.*

In a Rule of this character it is wise to define the number of members of General Committee, and I am favourably inclined towards a qualification for such members, either residential or financial. There should be a certain number of members of Committee retired annually, either one-half or one-third. The annual re-election of a Committee is not good when the Society is of some standing, because the experience of members

## 12 THE BOOK OF THE FLOWER SHOW

who have sat for a year is valuable to the new members, and, generally speaking, some continuity of policy is desirable. Frequent absence should disqualify for re-election.

The following affords an excellent basis for a Rule of this kind:—The Society shall be governed by a President, and an Executive Committee of fifteen—five to retire annually by rotation and to be eligible for re-election—to be elected at the Annual General Meeting, three to form a quorum, to whom shall be committed the sole management, and power to fill up any vacancies. Any member of the Executive Committee failing to do the work allotted to him, or to attend three successive meetings without satisfactory reason, shall cease to be a member of the Executive Committee, but shall be eligible for re-election. Members 30 minutes late to be considered non-attenders. No one shall be eligible to serve on the Executive Committee unless a subscriber of at least 10s. 6d., or on the General Committee unless a subscriber of at least 5s.

A very simple Rule is as follows:—The Committee shall conduct the general business of the Society, frame Rules for all Exhibitions, and shall have power to fill up any vacancy that may occur among their number.

### VII.—COMMITTEE

*The Committee shall consist of eighteen members, six to be amateurs, six professional gardeners, and six cottagers.*

Under certain circumstances, a Rule of this kind is deemed necessary, so that the interests of all classes may be cared for; but as a general principle the most energetic and useful members, whatever their status, will be elected to the Committee, even though there is no Rule enforcing equal class representation.

## VIII.—DUTIES OF OFFICERS

**PRESIDENT.**—*The office of President is to preside over the Annual and Special General Meetings, open the Exhibition, and take the Chair at all functions of a ceremonial nature.*

**VICE-PRESIDENTS.**—*In the absence of the President, the Committee shall have power to invite any Vice-President to fill his place.*

**TREASURER.**—*The Treasurer shall supervise the accounts and finances of the Society, and present interim reports to the Committee from time to time. He shall sign, jointly with the Secretary, all cheques in payment of accounts duly passed by the Committee.*

**CHAIRMAN OF COMMITTEE.**—*The Chairman of Committee shall preside over all meetings of the Committee.*

**VICE-CHAIRMAN.**—*The Vice-Chairman shall, in the absence of the Chairman, preside over the Committee with full powers as the Chairman.*

It is not usual to set out the duties of the various officers as indicated in the above Rule, and there is some difficulty in so defining the duties that everything shall be provided for and no one shall trespass upon the duties of another. Every officer should be prepared to carry out the duties that devolve upon him, observing the spirit as well as the letter of the law. In the above Rule no arrangement is made for banking the money, or even for receiving it, consequently where duties are severely defined it may fall to the lot of the Treasurer to collect subscriptions and other moneys due, and he may be required to pay all such moneys into a certain bank. But the duty of collecting and banking the moneys very frequently falls to the lot of the Secretary, and as he is a most important officer, his duties may well need a separate Rule.

## IX.—THE SECRETARY

*The duties of the SECRETARY are :—To attend all meetings of the Society, Committees, Sub-Committees, and other functions*



## 14 THE BOOK OF THE FLOWER SHOW

*of the Society. To keep the books, records, and minutes of all such meetings, and conduct the correspondence of the Society, other than the Foreign and Colonial correspondence (unless required). To attend and remain present during the whole duration of the Society's various Shows, and to assist at the same as may be reasonably required by the Committee of the Society. To perform the whole of the clerical work of the Society, and to negotiate and make all necessary arrangements for and in connection with the Society's Shows. To collect and receive all moneys due to the Society, and pay the same into the Society's bankers forthwith, and give official printed receipts for the same. Subject to the directions of the Committee, to have the custody and preserve the books, papers, and general effects of the Society, and deliver up the same to the Executive Committee at the end of his engagement. He shall also in all things carry out such duties as are specified in the rules and regulations of the Society, where applicable, and carry out the reasonable directions of the Committee whenever called upon so to do.*

Here is a much simpler Rule that will be suitable for several Societies :—The Secretary for the time being shall take charge of all the books, papers, etc., belonging to the Society, and it shall be his duty to convene all meetings, and conduct the correspondence. All moneys shall be paid over to the Treasurer as soon as received, who shall make payment only by cheque signed by himself, Chairman, and Secretary.

The extended Rule is more especially applicable in the case of a paid Secretary, but it may be modified to suit any Society, whether the Secretary is an honorary or a paid official.

There is no doubt whatever that the Secretary is the most important officer in a Horticultural Society. He may make or mar the success of the Society, not merely by the work he does, or fails to do, but by his manner.



If he be enthusiastic and untiringly energetic he has excellent qualifications, but his enthusiasm must be tempered by wisdom and a knowledge of the people with whom he has to do. He must be able to conduct the clerical work of the Society—that goes without saying, and smartness in this matter counts for a great deal. He must be genial and good tempered, and yet fearless in carrying out the Rules of the Society. He must be a good organiser and have the knack of getting good work out of the leading members, so that the Show arrangements run smoothly. He must be quick to act, when needs be, on an emergency, but he must be always prepared to justify his conduct under such pressure, for he will most certainly have to answer for it in Committee. He must be the first on the Show-ground and the last to leave it; he must be everywhere, and yet not get in the way of any one. Officious he should not be, and though on very rare occasions it may be necessary to use the iron hand of rigid justice, he will find the velvet glove of persuasiveness is equally effectual and less irksome to the culprit. A good Secretary must possess originality, and an even temper will stand him in good stead when he brings new ideas before his Committee. He should also have the saving grace of humour, and a spirit capable of rising above the pettiness that not seldom surrounds the competition for prizes. A Secretary should also be a “presentable” man, and of ready speech, as these things tend to secure new members and many special prizes. A Secretary should never have need to demand respect—he should be a man whom every one unconsciously respects. I do not in any degree wish to minimise the great work the Chairman and other officers can do for a Society, but I say unhesitatingly that the first aim of any Society should be to secure a suitable Secretary, a worker, not a mere office-holder, and one who will put the success of the Society

## 16 THE BOOK OF THE FLOWER SHOW

beyond any consideration of personal convenience and interest.

### X.—ACCOUNTS

*The Accounts of the Society shall be kept by the Treasurer and General Secretary, and be closed on the . . . All accounts shall be passed by the Committee, and paid by cheque signed by the Treasurer and Secretary. The Accounts of the Society shall be audited prior to the Annual General Meeting.*

A modification of this Rule will be needed, and where the Annual Meeting date is fixed it will be an easy matter to close the accounts a fortnight or so previously.

### XI.—ANNUAL GENERAL MEETING

*The Annual General Meeting shall be held at such place as the Executive Committee may determine between the first week in October and last week in November, to consider the Financial Statements and Treasurer's Accounts for the past year, to receive the Executive Committee's Report, to elect a President, Vice-Presidents, Chairman, Vice-Chairman, Honorary Treasurer, Auditor, Secretary, and General Committee. Subscribers only will be allowed to vote whose subscription for the previous year has been paid.*

The practice of fixing a time for the Annual Meeting is to be commended. The above Rule allows a considerable margin in this matter. If there is a week evening specially convenient for the majority of members, say a Monday, then it should be possible to arrange for the Annual Meeting to be held on the second Monday in October or December. October is a good month for an Annual Meeting, as the holiday season is over, the Chrysanthemum Season is hardly yet begun, there has been time to clear up accounts, and there is plenty of time to prepare for another year. Chrysanthemum

Societies should hold their Annual Meeting as soon as possible after the Exhibition.

A very simple Rule of this character is :—An Annual General Meeting of the Members shall be held in the month of December in each year, to receive the Report of the Committee, the Treasurer's Financial Statement, to elect President, Vice-Presidents, Officers, and Committee, and for such other purposes as may be necessary.

## XII.—SPECIAL GENERAL MEETING

*On the receipt of a requisition, signed by not less than twenty Members, the Secretary shall call a Special General Meeting not less than fourteen days after receiving such requisition, which shall specify the matters for which the meeting is called, and no further business shall be discussed or transacted thereat.*

A Rule of this kind is very necessary. It enables members to call a Committee to account when the policy pursued appears likely to lead to failure. It also enables the Committee to call the members together to consider a new policy, or the formation of new Rules rendered necessary by special circumstances, etc.,

## XIII.—ALTERATION OF RULES

*Alterations, amendments, or additions to Rules shall only be made at the Annual General Meeting, or at a Special General Meeting called for that purpose. Notice of intention to propose alterations, amendments, or additions to the Rules shall be sent to the Secretary not less than twenty-one days prior to the meeting.*

This is a safe and very necessary Rule, as it ensures the due consideration of any proposal before it can become law.



## CHAPTER III

### SHOW REGULATIONS

A SET of Regulations governing a Society's exhibition or exhibitions is usually arranged separately from the Rules under which the Society is itself managed. Regulations deal particularly with Show matters and a good set makes for smoothness on the Show morning, when all is excitement and tempers are apt to rise quickly.

In this Chapter a selection of useful regulations has been arranged in groups for the guidance of Schedule makers. The composition of the Society, the kind of Show held, and other matters, all have to be considered, and it will be a simple task to select, and if necessary modify, a suitable set from the following.

#### ENTRIES

1. Intending Exhibitors shall give notice to the Secretary, in writing, of the Class or Classes in which they intend to compete, four clear days before the Exhibition, and state the space required. Amateur Members may compete in all classes in each section, unless it be otherwise stated in the schedule.

2. Entries for competition must be made on the form provided for the purpose, and sent to the Hon. Secretary six clear days previously to the Show.

3. Exhibitors must lodge with the Secretary, SEVEN clear days preceding the day of Exhibition, a List with the numbers of the several Classes in which they intend



to compete. Entry Forms for such Lists will be supplied on application to the Secretary.

4. Exhibitors must give notice in writing not later than . . . of the Class or Classes in which they intend to exhibit, and the amount of space required. This should be done by filling up and forwarding to the Secretary (insert address) the printed form enclosed in this Schedule. No Prize Money will be paid for any exhibit which has not been thus duly entered.

5. Intending Competitors and Exhibitors MUST GIVE NOTICE by duly filling up the proper FORM, which is sent with every Schedule, and returning it to the Secretary, *not later than the Wednesday before the Show. After that day no Entry can be made.* The Shows are open to all, whether Members of the Society or not, but the Council reserves right to refuse any entry, without giving any reason therefor. No Entry Money is charged, and free Admission Tickets are not given to Exhibitors; but each Exhibitor must, along with his entry form, deposit 5s., which will be returned if he stages all the entries made by him, otherwise it will be forfeited. If any good reason for failing to stage be intimated in writing to the Secretary, the deposit may be returned, but this will be in the discretion of the Council.

6. Entries are accepted upon the distinct understanding that the exhibits remain staged during the whole time the Exhibition is open.

7. All persons intending to exhibit shall give notice to the Secretary not later than the SATURDAY PRECEDING THE SHOW, and shall fill up the enclosed Entry Form according to the printed instructions on the same. *No other form of entry will be accepted.*

8. Intending Exhibitors must give notice in writing, naming the classes they wish to show in, to the Hon. Secretary on or before (insert date).

## 20 THE BOOK OF THE FLOWER SHOW

The Committee reserve the right to refuse the entries of any Member whose subscription has not been received by (insert date).

9. The Committee reserve to themselves the right to refuse any entry without assigning their reasons, and to make any Bye-laws they may deem necessary.

### ELIGIBILITY AND ENTRANCE FEES

1. Members subscribing not less than ten shillings annually shall be entitled to compete in all the Classes in which they are eligible. Members subscribing five shillings per annum will be limited to six Classes only, and one shilling for each additional Class. Non-members must pay an entrance fee of five shillings, to enable them to exhibit in any number up to four Classes, and an additional one shilling per Class for any further number of entries.

2. Non-members must send their entrance fee with their form of entry, or their entry will not be accepted.

3. Members of the Society must forward to the Secretary, with their entries, the amount of their Annual Subscription and Entrance Fees, if unpaid, which will entitle them to exhibit in any Classes for which they may be eligible. Persons not Members of the Society must become Members in order to exhibit.

4. No Member shall be allowed to exhibit whose subscription has not been paid at least one month before the date of the show.

5. No Member's Entrance Fee will be accepted until the subscription for the current year has been paid.

6. All exhibits shown *for prizes* must have been grown in the British Islands, by the Exhibitor or his employer, and when an Owner or Exhibitor has two or more distinctly separate Gardens, each with a separate



Photo. E. T. Lamb

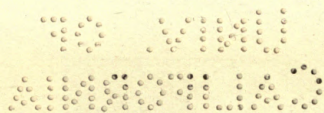
A SPECIMEN MILTONIA  
*Miltonia vexillaria*, with 128 flowers, exhibited at the Temple Show of 1908 by  
 Lt.-Col. G. Holford, C.I.E., etc.



Photo. E. T. Lamb

A SPECIMEN LAELIA  
*Laelia anceps Sanderiana*, with 54 flowers, exhibited by Lt.-Col. G. Holford, C.I.E., etc.







staff, they may not combine the produce of any two of the gardens for the purpose of competing for prizes, but each separate garden must exhibit as if it belonged to a different owner.

7. That the Committee shall be at liberty to select persons to inspect the gardens of intending Exhibitors; and all productions entered for competition must be shown in the growing state, if required. Should any doubt arise as to the exhibits sent for competition, the Committee reserve to themselves power to appoint a Sub-Committee to inspect the garden or place of cultivation of such Exhibitor, and to make such further inquiries and investigation as may be deemed necessary.

8. All productions entered for competition must, except where otherwise specified in the Schedule, have been the property of and grown by the Exhibitor or his employer for at least two months before the day of the Show.

9. No two Exhibitors may show from the same garden.

#### FAILURE TO FILL ENTRIES

1. Any person making Entries without exhibiting the articles entered, shall be fined the sum of 2s. 6d. for each entry not exhibited, and the Committee to have the power of refusing any further entries from the defaulter, unless a satisfactory explanation is sent before 12 noon on the day prior to the Show.

2. Exhibitors wishing to withdraw from any class or classes must give notice to the Secretaries, or either of them, the day previous to the Show, or a fine of 1s. will be incurred.

3. Any one entering for any Class, and finding he cannot exhibit in it, must give notice in writing the day before the Exhibition to the Secretary, otherwise he shall be fined 6d. in each Class entered for and not ex-

## 22 THE BOOK OF THE FLOWER SHOW

hibited, the same to be deducted from his prize money, if any awarded.

4. Competitors will be fined 1s. for each entry they fail to fill at the Show, unless the entry is withdrawn by 2 o'clock on the day before the Show.

### KIND AND VARIETY

1. Throughout the Schedule the words "KINDS" and "VARIETY" are used in the following sense:—Peaches, apples, plums, are distinct "kinds of fruit"; peas, carrots, beans, are distinct "kinds of vegetables"; Royal George, Noblesse, are distinct "varieties" of peaches; American Wonder, Duke of Albany, are distinct "varieties" of peas.

### NAMING

1. All exhibits shall be correctly and distinctly named. Error in naming will not disqualify; but the Judges will recognise correctness and distinctness of naming as telling in favour of an Exhibitor in a close competition.

2. All the Sweet Peas exhibited *must* be legibly named on white cards, which will be supplied by the Hon. Secretary, and the use of any other cards will not be permitted.

3. All flowers *must* be legibly named under pain of disqualification.

### CLASS CARDS AND PASSES

1. Class Cards, corresponding to the entries, will be given to exhibitors on the Show morning, and they will be responsible for the proper placing of same. Names of Variety plainly written, to be attached to all exhibits. Error in naming will not disqualify; but the Judge will recognise correctness and distinctness of naming as telling in favour of an exhibitor in a close competition.

2. Class cards, corresponding to the entries, will be handed to exhibitors on the morning of the Show by the Hon. Secretary, and they will be responsible for the proper placing of the cards on their exhibits.

3. Cards, numbered, will be given to each Exhibitor on the morning of the Show by the Secretary, and must be placed *reversed*, on, or in front of, the exhibits when staged.

4. Cards corresponding with the entries will be furnished to the competitors on the morning of the Exhibition.

5. Cards corresponding with the entries can be obtained in the Hall, before 10 A.M., by each Exhibitor on the morning of the Show. Each Exhibitor will be responsible for the proper placing of these cards, and is requested to satisfy himself that the cards correctly describe the objects exhibited.

6. Class cards, corresponding to the entries, will be supplied when the entries are made to the Exhibitor, and all exhibits must be accompanied by their Class cards, and they will be responsible for the proper placing of the same.

7. Each Exhibitor will have one Personal Pass, admitting him at any time. Tickets *for necessary attendants only*, and confined to certain hours, will be given out with the Class cards. Attendants' Tickets will not be given for Entries of Single Dishes.

8. On the First morning of the Show, Exhibitors will receive numbers specifying their Classes, and will be held responsible for the correct placing of these numbers on each specimen. Exhibits not numbered will be liable to be passed by the Judges.

#### STAGING EXHIBITS

1. All Competitors and Exhibitors must have their exhibits staged by Ten o'clock on the first morning of



## 24 THE BOOK OF THE FLOWER SHOW

the Show, and *all persons* (except such as are officially retained by the Council) *must retire at that hour*. Any Exhibitor remaining in the Hall after the Judges have commenced their duties will subject himself to the forfeiture of any prize or prizes that may be awarded him. All Exhibitors should paste their names *inside* their stands and boxes, so that they can be identified if mislaid.

2. Objects entered for competition will be received on October 14th, up to 10 P.M., the day before the Show, or on the morning of the Exhibition up to 9.30 A.M., at which hours the doors will be closed.

3. Exhibitors will be allowed to take into the Marquee only such assistants as are required to aid in the proper arrangement of their exhibits.

4. The Committee will be in attendance from 7 A.M. on the Show morning, and will point out to exhibitors where each exhibit is to be placed. They shall have power to refuse or return any entry which they may deem improperly staged. All exhibits must be in the tent before 10 A.M. *All persons* (except such as may be officially retained) *must retire at 11 a.m.*, at which hour the Judges will proceed to award the prizes; and any exhibit not staged at that hour will be disqualified.

5. All competitive exhibits *must* be staged ready for the Judges by 11 o'clock punctually on the morning of the Exhibition, at which hour all exhibitors *must* withdraw.

6. Exhibits will be received the evening before and on the morning of each Exhibition, but if for competition must be staged by 11 A.M. All possible care will be taken of exhibits during each Exhibition, but any remaining after the close of the Show must be at owner's risk. No flowers shall have their position altered or be removed from the stands after having been staged, except with the sanction of the Superintendent.

7. All Articles for competition must have the Exhibitor's "Number," with the "Class" they are intended to compete in, affixed to them before being taken to the Exhibition Tent, which will be open and the Committee in attendance thereat from 8 A.M. to 10 A.M., after which time no article can be admitted for competition. All exhibits to remain until 7 P.M.

8. The place of Exhibition will be open from 6 o'clock on the evening preceding the First day of the Show to receive exhibits only (open for Groups at 5 P.M.), until 10 A.M. prompt on the First morning of the Show; all staging to be complete, and all competitors to be out of the Tents by 10 A.M. All specimens will be placed at the discretion of the Committee.

9. All Plants, Flowers, etc., brought to the place of Exhibition in dirty pots or boxes, or *in any way* that may appear to the Tent Committee to be discreditable to the Society, shall at once be removed from the stages.

### JUDGES AND JUDGING

1. Any prize may, at the discretion of the Judges, be withheld or modified if the exhibits are considered undeserving the prize offered.

2. The decision of the Judges shall be final as to the relative merit of the exhibits, but the Council reserve to the Referees and to themselves the decision of any other points in dispute, particularly in cases of disputed nomenclature, when specimens will be withdrawn for further inspection.

3. The decision of the Judges will be final, except in cases when, after an award is made, the exhibit is not found in accordance with the requirements of the Schedule. All matters of protest, disqualification, etc., must be lodged with the Hon. Secretary of the Saltaire

## 26 THE BOOK OF THE FLOWER SHOW

Society, not later than 3 P.M. on the day of the Exhibition, when they will be dealt with by an Arbitration Committee, whose judgment will be decisive.

4. The Judges have the power to withhold or diminish any Prize, if they consider the exhibits deficient. The decision of the Judges will be final as to the merits of the exhibits, but the Committee reserve to themselves the decision of any other points in dispute. When the Judges award prizes of equal merit, Exhibitors are to understand that the Prize-money in such Classes will be added together and equally divided.

5. Only *bonâ fide* Exhibitors, and such assistants as may be absolutely required for the arrangement of their exhibits, will be admitted previous to the Exhibition being opened to the Public. *All persons* (except such as may be officially retained by the Society) *must retire at 11 a.m.*, at which hour the Judges will proceed to award the prizes.

6. No person will be permitted to remain with the Judges during the adjudication, with the exception of the Secretary, and Stewards *not being Exhibitors in the Classes for which they are acting as Stewards.*

7. The Judges will proceed to make their awards at 10.30 A.M., and no Exhibitor on any pretence whatever shall be allowed in the place of exhibition during the time the Judges are making their awards. Exhibitors are kindly requested to assist the Committee in carrying out this rule.

### DISQUALIFICATION AND FORFEITURE

1. An Exhibitor will be disqualified from receiving a prize if he exhibit more or less than the number named in the schedule of any article for which a prize is offered.

2. The Committee reserve to themselves the right of





A SPECIMEN COLEUS

*Coleus Coriellia*, raised by Mr. T. Stevenson, and introduced by Messrs. W. Cutbush & Son, Highgate



paying surprise visits to any Exhibitor's garden to inspect the specimens while growing previous to the show. An Exhibitor who exhibits any article as grown by himself which is not so grown, will be disqualified from this and all future competitions. This rule will be enforced.

3. That all Exhibitors may be required by the Committee to declare in writing that all articles exhibited by them are their own growth, and that they have been their own *bonâ fide* property, and in their own house, garden, or field for at least six weeks prior to the day of Exhibition, and if any Exhibitor refuse to comply with this requisition, or be detected exhibiting any production obtained from another person as if it were his own, or if he should in any other manner impose upon the Society, he shall not be entitled to any prize that may be awarded to him, and shall not be allowed to compete at any future meeting except with the consent of the Committee.

4. Any Exhibitor obtaining a prize fraudulently will forfeit the whole of the Prize Money he may otherwise be entitled to, and will be prohibited from exhibiting in future. Should any doubt arise as to the exhibits sent for competition, the Committee reserve to themselves power to appoint a Sub-Committee to inspect the garden or place of cultivation of such Exhibitor, and to make such further inquiries and investigations as may be deemed necessary.

5. If a particular number of Plants, Flowers, Fruits, or Vegetables is specified for a Class, dish, or collection, any excess or deficiency in the number disqualifies an Exhibitor, neither the Judges nor any other person having power to correct the mistake of an Exhibitor, who must abide by the consequences of his own want of exactness. The Judges, though forced to disqualify, may recommend the Committee to grant an extra prize, if the exhibit is sufficiently meritorious.



## 28 THE BOOK OF THE FLOWER SHOW

6. All Exhibits dishonestly dressed, or to which any addition has been made, will be disqualified.

7. Any person breaking or endeavouring to evade any of these rules will forfeit any prizes awarded, also entrance fees, and be liable to be prohibited from showing at any Exhibition of this Society for the next three years.

8. Any Cottager breaking or endeavouring to evade any of these Rules will forfeit any prize awarded, and be prevented from showing at any other Exhibition of the Society.

### PROTESTS AND DISPUTES

1. Any Member or Exhibitor wishing to protest to the Committee concerning any infringement of the above Regulations, Bye-laws, or Schedule, or concerning any award, must make a formal protest in writing, together with a deposit of 2s. 6d., to the Secretaries, or either of them, before 8 P.M. on the day of the Exhibition (which deposit will be refunded if the protest is sustained), after which no objection can be entertained except by consent of the Committee.

2. With the exception of an objection based upon alleged fraud, every protest must be lodged before 5 *p.m.* on the first day of the Show. Such protest or other objection must be made in writing and handed in at the Secretary's Tent, on the Show Ground. The objector must deposit the sum of 10s. in the Secretary's hand, which will be returned if the objection is sustained.

3. All disputes will be decided by the Committee on the First day of the Show. Any person wishing to make an objection must do so to the Secretary before 8 P.M. on the First day of the Show (with the exception of an objection based upon alleged fraud), and must deposit 1s., which will be returned if the objection is sustained.

4. If any dispute shall arise touching any matter connected with the above Regulations, Bye-laws, or Schedule, such dispute shall be decided by the Committee, whose decision shall be final and binding.

#### REMOVAL OF EXHIBITS

1. No article shall be removed until the close of the Exhibition at 7 P.M. on the Second Day; at that hour the Tents will be cleared, and the Police will have strict instructions to allow no one to re-enter without a Clearance Pass. Exhibitors will not be allowed to touch or remove anything previous to the time of closing the Tents. *This regulation is made specially to protect the exhibits.*

2. All specimens exhibited must remain untouched until 8 P.M. on the Saturday (unless otherwise arranged with the Secretary), when they may be removed by the Exhibitors who shall be there to claim them; and the Committee shall not be held responsible for losses arising from any cause, but will use all reasonable care while the exhibits are in their charge. Helpers' tickets will be given out at 6 P.M. on the Saturday.

3. No Plants, Flowers, Fruits, or Vegetables shall be taken off the tables or stands before the close of the Exhibition, after which hour permission may be given for the removal of specimens.

4. Any person touching, or otherwise interfering with the Plants, Flowers, Fruits, or Vegetables after they have been staged, without permission from the Tent Committee, shall be instantly removed from the place of Exhibition.

#### NON-RESPONSIBILITY

1. The Committee do not hold themselves responsible for any damage done to Plants or Flowers during the

## 30 THE BOOK OF THE FLOWER SHOW

Exhibition, such Plants or Flowers being exhibited entirely at the Exhibitor's own risk.

2. The Council will not be responsible for damage or loss during or after the Exhibition, but all ordinary care will be taken. Parcels arriving unpaid for will not be taken in. At packing-up time Exhibitors must themselves see to the security of their exhibits, as it is impossible for the Officers of the Society to be in all parts of the Hall at one and the same time.

3. The Committee will not be responsible for any loss or damage done to plants, etc., but all possible care will be taken of them.

### PRIZE MONEY

1. *Distribution of Prizes.*—That the prizes be distributed not later than fourteen days after the holding of the Show, and that in the event of the Funds of the Society for any one year being insufficient to meet the necessary expenses of the Society and Prizes awarded, the Committee have power to make a proportionate reduction from the Prize Money awarded to Exhibitors, so as to bring the Awards and Expenses within the Funds of the Society.

2. The Money Prizes, Medals, or other awards won by Exhibitors at any of the Exhibitions shall be delivered to the winners thereof at the earliest possible date; but the Prize Money awarded at the Shows will only be paid if the available funds of the Society are sufficient for the purpose. Should there be a deficiency from any unforeseen cause, then a *pro ratâ* distribution will be made at the discretion of the Committee.

3. Exhibitors may not take more than one prize in one Class. Providing the subscriptions and receipts fall short of the anticipated amount, the prize money will be reduced proportionately.



## CHAPTER IV

### CUT FLOWERS

#### ANEMONES

THE great beauty and increasing popularity of St Brigid Anemones has led to the formation of classes for these flowers at Spring Flower Shows. In moist, mild districts, Anemones do well and are gloriously beautiful, but, alas! in dry, hot districts they are utterly disappointing. They should be shown in vases, mixed, or in distinct colours, according to the Schedule reading.

*Merits.*—Large size; good shape; broad petals; freshness; pure and vivid colouring, or delicate and harmonious shading; long stems.

*Faults.*—Irregular or indistinct colouring; weak and short stems.

*Hints.*—Cut the flowers before they open and place them in water in a cool place; Anemone foliage is the proper accompaniment to Anemone flowers.

#### ANNUALS

Classes are provided at some Flower Shows for Annuals, and when this is so the competitor must be careful to observe the wording of the Schedule. Sometimes "Hardy Annuals" are required; at other times or in other classes "Half-hardy Annuals" are invited; and occasionally the wording is "Hardy and Half-hardy Annuals," or "Tender Annuals." Annuals and Biennials may sometimes be shown in the same

## 32 THE BOOK OF THE FLOWER SHOW

**Class.** In every case the Schedule must be strictly adhered to or disqualification will result.

Hardy and Half-hardy Annuals deserve far more encouragement than they usually receive at the hands of Flower Show Committees. Six or twelve bunches, or vases of Annuals in as many distinct kinds, form a good Class; the vases should all be of the same size and arranged on a given space, say 2 ft. by 3 ft. for the smaller number and 4 ft. by 3 ft. for twelve kinds.

*Merits.*—Large flowers; freely flowered sprays; freshness; elegant arrangement; pleasing association of colours; long stems; bright or clear colouring; fragrance in kinds where fragrance is expected—*i.e.* in Sweet Peas, Mignonette, etc.

*Faults.*—Crowding; faded flowers; lack of substance and colour; the use of dull subjects resulting in an ineffective group.

*Hints.*—Early thinning and thorough cultivation are absolutely essential to the best results; choose popular kinds as far as possible; though varieties may be mixed in each bunch (if not ruled out of order by the Schedule), bold bunches of one colour are the most effective; if the Class is for six or more *varieties* of Annuals, six vases of Sweet Peas, or of Godetias, or of Mignonette could be shown without disqualification, but quality being equal, the competitor showing six *kinds* would even then score against the *varieties*, on much the same principle that the best goal average will give a team the first place in a Football League, although another team may have won as many points.

### ANTIRRHINUMS

The Snapdragons are strong favourites at a large number of local and cottage-garden exhibitions. Formerly named varieties were cultivated for exhibition and raised from cuttings in the autumn of each year.

Now, however, there are so many splendid strains in commerce that seedlings are more commonly used.

*Merits.*—Large, shapely spike; large number of perfect and expanded flowers; size of individual blooms; purity of selfs; rich colours, and regular markings in the fancy forms; broad full lip.

*Faults.*—Few expanded flowers; dingy colouring; flowers far apart; tip of spike showing evidences of distress owing to lack of moisture; narrow tube and lip.

*Hints*—Suppress lateral spikes; give shade from sun and shelter from rain as necessary; cut the spikes early in the morning, and stand them in water at once; spikes that would otherwise be past their best should be cut, and placed in a dark, cool cellar.

### ASTERS

In many flower-shows it is still the custom to exhibit Aster blooms on boards, and often with frilled paper collars. This method is now giving place to the display of less formal varieties in vases. Asters are among the most useful and beautiful of Half-hardy Annuals, and they should be further encouraged. The principal classes of Asters are—Chrysanthemum-flowered, Comet and Plumed varieties, Pæony-flowered, and Quilled. The first- and last-named groups consist of rather formal flowers.

*Merits.*—Good size, rounded outline, regularity and smoothness of petals, depth, and purity or brilliance of colouring in the Chrysanthemum-flowered section. Quilled flowers should show great depth, and the florets must be regularly arranged and of equal length in their respective rows. Large size, grace, and pure colouring in Comet and Plumed varieties. Well-defined line of demarcation between central and circumferential colouring in the Pæony-flowered varieties.



## 34 THE BOOK OF THE FLOWER SHOW

*Faults.*—Coarseness; faded lower florets; hollow centres; thin, flimsy flowers.

*Hints.*—Soot dressings are desirable as they deepen the colour of the leafage, intensifying the floral colouring, and keep pests at bay. Never cut asters in full sunshine. Strip the lower leaves from long-stemmed flowers.

### CAMELLIAS

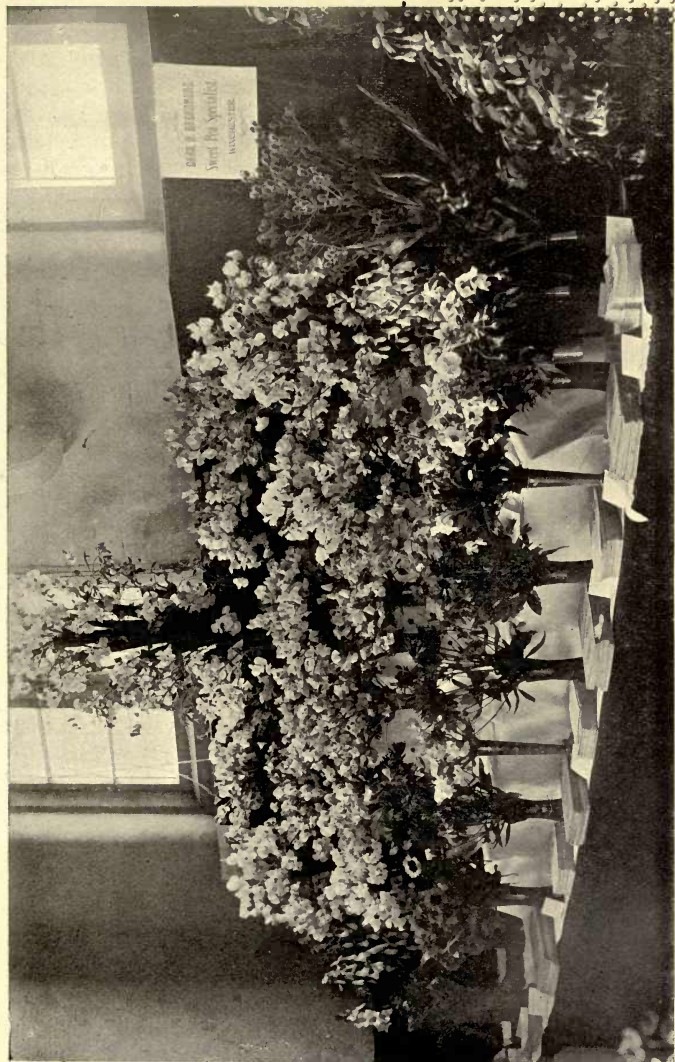
As exhibition flowers Camellias now rarely receive any consideration at the hands of Schedule-framers, though the flowers and plants are again coming into favour for general purposes.

Size, breadth, and smoothness of petal, substance, purity, or brilliance of colouring, and regular arrangement of the petals, were the chief points of merit in years gone by when Camellias occupied a high place among exhibition florists' flowers.

### CARNATIONS

One of the first flowers to receive attention at the hands of florists was the Carnation, and with this, as with any other flower that forms the attraction for a set of growers or fanciers, exhibiting became essential at an early stage. How far back one would have to go in Floricultural history to find evidence of the first Carnation Show I do not know, but well over a hundred years ago, as shown by a coloured plate in the *Botanical Magazine* of 1788, there were Show Carnations as fine in their size and markings as any seen in the present year of grace.

“Dressed” Carnations are exhibited on boards or stands, and each flower has a paper collar or “card” under it. “Undressed” flowers are shown usually in vases, and in some Classes a little Carnation foliage must be associated with the blooms. Unfortunately, judges



SWEET PEAS AND ANEMONES  
*Exhibited at Winchester Show by Mr. C. W. Breamore, Winchester*

*Photo. C. E. Bick*

1000  
1000



have been far too lenient with exhibitors in Classes for "undressed" flowers, so much so, indeed, that the section was made ridiculous at more than one Exhibition. At the Midland Carnation Show of 1904 there was hardly a flower staged in the Classes for "undressed" blooms but what had been more or less dressed. The dressing of many flowers was so patent that disqualification would have been the proper course for the Judges to take. If a Society wishes to discourage the display of "undressed" flowers, then it should not provide Classes for them, but, having provided Classes, it should see that the conditions are fulfilled as faithfully as in the case of "dressed" flowers.

Vases of Carnations, containing from six to twenty-four flowers of one or more varieties, make a fine feature at a Flower Show, especially if the competition is keen.

Exhibitors cannot be too careful in complying with the regulations for Carnations. There are several sections, all distinct from each other, and defined according to their colour arrangement. They are as follows:—

*Bizarres.*—These have a white ground, with stripes or flakes of two or more colours. According to the predominating colour the Bizarres are sub-divided into Scarlet Bizarres, Crimson Bizarres, and Pink and Purple Bizarres.

*Flakes.*—In these the ground colour is clear white, and on this are flakes of one colour only. The sub-divisions are Purple Flakes, Scarlet Flakes, and Rose Flakes.

*Selfs.*—These are obviously flowers of one colour only. They are classified as White or Blush Selfs, Rose or Pink Selfs, Scarlet, Red, or Crimson Selfs, Marone or Purple Selfs, Yellow Selfs, and Buff Selfs.

*Fancies.*—In this section are some of the most gorgeous and beautiful of Carnations. The flowers have fanciful colouring, or quaint combinations of colours, the markings

## 36 THE BOOK OF THE FLOWER SHOW

being in no sense regular. Considerable progress has been made in recent years with Fancy Carnations, and the flowers are classified as Yellow Grounds, and Other than Yellow Grounds.

(See also PICOTEES, p. 50.)

*Merits.*—Purity of the ground colour; broad, smooth-edged, flat petals; petals overlapping each other with the utmost regularity; petals of similar size in each ring or row; firm texture, freshness, purity, and brilliance of colour in the Selfs; an unsplit calyx.

*Faults.*—Irregularity; rough or fringed margin; burst calyx; indistinct or badly defined colour margin in picotees; small, misshapen petals; weather marks, or marks caused by thrips or other insect pests.

*Hints.*—The most successful carnation and picotee exhibitors grow their plants under grass, in cool houses, where the flowers can be protected from untoward climatic conditions. When grown out of doors Carnations should be planted in narrow beds, with a light framework of wood placed over them. Tiffany or canvas stretched over the framework protects the flowers from rain and sun.

“*Dressing*” has reached a fine art among carnation growers. It consists in so manipulating a flower that it appears larger than when cut, and has its petals arranged with the utmost regularity. The stem of the flower is first passed through the central hole of a circular card, and the latter is pushed up over the calyx. The tips of the calyx divisions are then reflexed with the assistance of a pair of tweezers, and the card is brought back a little so as to rest on these turned-back tips. Turning the flower upward, and holding it in the left hand, the operator proceeds to lay out the outer row of petals to make them cover as large a circle as possible. Misshapen petals, or those in which the bizarre or flake markings have “run,” or any that are marked when they

should be clear, are removed. Sometimes the petals are too numerous for regular arrangement, and then superfluous ones are removed. Having arranged the outer row, the next row or ring of petals is similarly dealt with, the aim being to make it as regular as the first. The centre of a fine flower should consist of three broad petals. Ivory tweezers are used in the manipulation of the flowers, but when they are used too freely or too roughly the flower suffers both in appearance and in duration.

### CHRYSANTHEMUMS

As almost every successful exhibitor of Chrysanthemums has written a book detailing his practice as a cultivator and competitor, the necessity for dwelling at any great length on the latter part of the subject does not exist. However, Chrysanthemums cannot be omitted. Their beauty and usefulness need no further eulogy from me, but the future of Chrysanthemums for Flower Show purposes lies, I believe, in a better appreciation of the grace and elegance of the flowers and in the provision of classes which will bring into greater prominence their great and varied decorative value.

Competitors should pay careful attention to the definitions of the various types or groups of Chrysanthemums. The principal types used for exhibition purposes are:—

**INCURVED.**—Rounded flowers with florets that incurve toward the centre; the florets may be pointed or rounded.

**JAPANESE.**—Large, elegant flowers with long, narrow, drooping florets that may be regular or irregular.

**INCURVED JAPANESE.**—Japanese flowers with loosely incurving florets; intermediate between true Japanese and true incurved; they are frequently described as *Japanese Incurved*, but this is a misnomer as the flowers



## 38 THE BOOK OF THE FLOWER SHOW

are admitted to competition as *Japanese* but not as *Incurved*.

REFLEXED JAPANESE.—A title often used as descriptive of those Japanese varieties that have comparatively short reflexing florets, but which are too large and irregular to be classed as true *Reflexed*.

REFLEXED.—Flowers of medium size and neat form, with rather stiff reflexing florets.

POMPONS.—Varieties having small, more or less globular flowers, with neat, short, and regular florets.

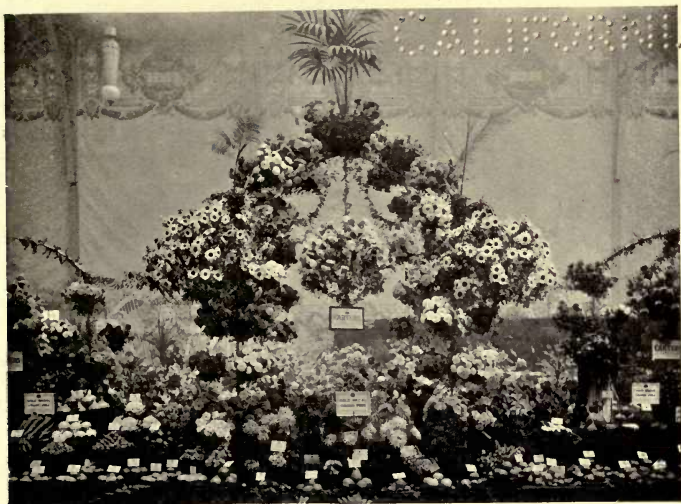
POMPON ANEMONES.—Small flowered varieties with high centre and regular guard florets.

JAPANESE ANEMONES.—Varieties with large cushion-like centre and long guard florets.

LARGE ANEMONES.—Varieties with high regular centre, and regular guard florets.

SINGLES.—These must have not more than two rows of ray florets, and they are subdivided into *Large Singles* and *Small Singles*.

To the uninitiated the language of the Chrysanthemum grower is hopelessly unintelligible. "Stopping," "Timing," "First Break," "Second Break," "First Crown," "Second Crown," "Terminal Bud," and "Taking the Bud," are all phrases ever on the lips of the keen competitor. "Stopping" is the removal of the growing point to induce the formation of several growths or "breaks." The "First Break" is the plant's effort to produce more than one stem. The "Second Break" denotes growth made around the first Crown bud. A "Crown Bud" is a flower bud that has growths directly below it, and if either the "First Crown" or "Second Crown" is to produce the flower then the growths under it must be suppressed. The Second Crown bud is of the same character as the First Crown bud, but formed on the growth allowed to extend when the "First Crown" flower bud was removed. A "Terminal



A NOVEL EXHIBIT OF ASTERS AND EARLY FLOWERING CHRYSANTHEMUMS  
*One of Messrs. Jas. Carter & Co.'s exhibits at the Franco-British Exhibition, 1908*



A CHILDREN'S FLOWER SHOW  
*Part of the Spring Flower Show at Sheffield, where all the competitors are school children*





Bud" is the flower bud that forms at the end or termination of the season's growth; it is surrounded by other smaller flower buds, and yet other flower buds are formed in the axils of the leaves on the stem below. If the "Terminal Bud" is to be retained or "Taken," all the flower buds around and below it are removed. "Taking the Bud" means, as already indicated, the retention of that particular type of bud—Crown or Terminal, for flowering; the phrase is a paradoxical one. "Timing" means securing the flower bud that will flower most nearly the time of exhibition. August is the month in which buds are "Taken"; the best date differs with the variety, and an up-to-date catalogue of Chrysanthemums will prove the best indicator of the best time. If buds appear a little too early they can be retarded by allowing one of the surrounding growths to remain for a week or so.

*Merits.*—Full size, bright colour or purity, freshness, substance, and depth, in the individual blooms. Uniformity of quality in a stand of blooms; harmony of colour. Healthy foliage, where long-stemmed flowers are used. Smoothness of florets and regularity of form in Incurved varieties. Elegance in Japanese varieties. Regularity in Pompon and Reflexed varieties. Freedom and grace in Single varieties, shown in sprays. Freedom and effectiveness in Decorative varieties. Well developed, cushion-like centre in Anemone varieties, with fullest development of the ray florets in Japanese Anemone varieties.

*Faults.*—Shallow blooms; dull or unnatural colouring; hollow centre; undeveloped centre; faded lower florets; bad staging in regard to colour harmony and size; a too flat arrangement on the one hand, and excessive raising on the other.

*Hints.*—The smallest flowers should be staged in the front row and the largest in the back row, and the largest

blooms in each row should, if association of colours permit, be at the ends. Raise the front row flowers high enough to secure them the full value of their depth in the eyes of a judge. Raise the other rows proportionately, remembering the while that excessive raising detracts from the general effect of a stand. INCURVED.—Remove injured, malformed, and central disk florets as soon as they can be seen and extracted, but leave the final dressing for the day previous to the show; make the flower-stem firm in the “cup,” but do not pull it down too tightly or the bloom will be reduced in size; arrange the florets as regularly as possible, commencing with the central ones and remembering that the depth of the flower counts high. JAPANESE.—Remove injured and disk florets, then invert the flower and give it a gentle shaking; tight cupping is an error. ANEMONES.—Pull out misplaced and irregular ray florets, and if there are any ray-like florets in the disk remove these also; the centre should be even and cushion-like, and the guard-florets placed regularly around it. SINGLES.—More than two rows of florets will disqualify (this is not being adhered to strictly nowadays, because three rows of florets make a flower of greater substance and one that lasts better), but severe dressing is almost as bad from the judges’ point of view; grow only the truest singles; pull out any long florets there may be in the disk, and arrange the ray-florets regularly. POMPONS.—Cups are not needed; if the flowers do not stand erect place a stiff wire to each one, forming a loop at the top of the wire so that it may be fitted close up to the flower; remove any florets that spoil the even outline of the flower; if shown on boards, place the stems in the flower-tubes and make them firm with a plug of moss; “Terminal” buds give flowers of finer form and colour than “Crown buds.”

## DAFFODILS

As a distinctive feature of Spring Flower Shows Daffodils now occupy a prominent position, and they are yearly growing in favour as exhibition flowers. Not many years ago Daffodils were rarely encouraged at Flower Shows, but now there are Societies devoted to these lovely and useful spring flowers, while they are the chief attraction at a score of Flower Shows from Truro to Edinburgh.

Fortunately the Daffodils have come to be regarded as exhibition flowers at a time when grace and beauty are more highly regarded than mere form regulated by artificial and yet cast-iron rules. Fancy the beautiful new varieties derived from *Narcissus poeticus* laid out on a board like carnations; or the big bold Trumpet Daffodils like "King Alfred," or the charming "Johnstonei Queen of Spain," pulled stiffly into position in cup and tube like a rose or a chrysanthemum! These things are too awful to contemplate. Daffodils are exhibited in vases, and though in some few cases too many flowers are required to meet the scheduled conditions, the Classes are usually of a very reasonable character. Three or six flowers of a variety are generally required. It is not an easy matter to arrange more than six blooms artistically in a vase, because a larger number, all faced one way, present a dense and formal "face," or else several flowers face the wrong way about, and so are useless in regard to effect, while they detract from the grace of the exhibit.

Daffodils are broadly grouped into three divisions. The first of these is the one that includes all "AJAX," or "TRUMPET" Daffodils, and known as the *Magnicoronati* group. Then comes the MEDIUM-CROWNED or *Medio-coronati* group, and the bold "Sir Watkin" may be taken as a good representative, just as "Emperor" serves as a type of the Trumpet Daffodils. The third division



contains varieties with SMALL CROWNS, such as the Poet's Narcissus, and it is known as the *Parvi-coronati* section.

Hybridisation and repeated cross fertilisation have broken down the dividing lines of these three groups during recent years and made it no easy task for competitors on the one hand and judges on the other to decide where one group ends and another begins. A strong combination, like the Midland Daffodil Society, might have decided into which of the three groups any doubtful varieties should be placed for exhibition purposes. This would be an arbitrary method of dealing with the matter, but something of the kind must be done if distinctions based on the relative size of crown and perianth are to be observed. The Royal Horticultural Society, through its Daffodil Committee, is now dealing with the subject and a New Classification is to be issued soon.

*Merits.*—Size; purity or brilliance of colouring; perfectly developed trumpet or crown and perianth; absence of rain stains, of sun-burn or bleaching; freshness; substance; stiff, stout stems; arrangement of the flowers to set each bloom off to the fullest advantage.

*Faults.*—Malformation; lack of size, colour, and substance; bleached tips or margin caused by bright sunshine and cold winds; short stems; inharmonious arrangement of colours in a collection.

*Hints.*—In a collection of distinct varieties separate the most brilliant as far as possible, and place them in close contrast with white, bicolour, or pale yellow varieties. Red and orange cupped varieties are particularly effective and should be made full use of. If the flowers are cut when the bud shows colour they will open well in water and can be hastened in a warm greenhouse or delayed in a cool dark room. It is not difficult to keep a flower for a fortnight if cut in the

bud state and opened slowly, and flowers so treated are hardly less beautiful than those that open out of doors and are cut just at their best. Flowers opened under cover are sure to be clean and bright. Grow some of the commoner varieties for a supply of foliage, but always associate bold foliage with bold flowers; *poeticus* foliage will not be suitable for "Emperor" flowers. The flowers of a variety in any one vase should be of the same high standard of excellence; one poor flower sadly depreciates two or five good ones. A little moss, or cupressus foliage placed in the vase will very much assist in keeping the flowers in position, but whatever is used for this purpose must not show above the rim of the vase.

### DAHLIAS

In the early autumn, Dahlias are very useful for garden adornment, and their value in this direction is becoming better appreciated than it was formerly. Dahlias have lent themselves freely to the art of the florists, and for long years the Show Dahlia has competed with the Incurved Chrysanthemum for premier place as the finest example of floricultural evolution.

The SHOW and FANCY Dahlias are invariably exhibited on boards, but as in the case of chrysanthemums there seems no good reason why they should not be also set up in vases. The largest blooms would be too heavy unless severely wired up, but somewhat smaller blooms look well in vases.

CACTUS Dahlias are usually shown in vases or tubes, and mostly wired so as to make all the blooms in a bunch face one way. Wire frames of triangular design, with rings to hold one flower each, are also used, and in these the flowers are, so to speak, crucified. The dawn of better times is with us, and the display of

## 44 THE BOOK OF THE FLOWER SHOW

Cactus Dahlias in vases (the number of blooms being specified) is becoming increasingly popular. The development of a class of GARDEN CACTUS Dahlias, with free habit and long-stemmed flowers, is also helping in the right direction.

SINGLE Dahlias are not so popular as they once were. They are beautiful subjects for the home or the Flower Show, but they do not last long when cut. These are not shown on boards, but either in tubes or vases, and in the former case they are fixed to triangular wire frames.

POMPON Dahlias are charming miniatures of Show Dahlias, and as they are of considerable decorative value they should be more encouraged at Exhibitions. They should be shown in vases, though the orthodox method is to "rig" them up in the triangular wire frames, in bunches of three, six, or ten blooms.

The COLLARETTE Dahlias, which are single or semi-double varieties in which the disk florets are abnormally developed, correspond somewhat to Anemone-flowered Chrysanthemums. So far as I am aware, no Society provides classes for these varieties, but a class for a dozen blooms in a vase would provide a distinct and novel feature.

POMPON CACTUS Dahlias are miniature Cactus varieties—one might speak of them as Button-hole Dahlias. They do not form a big class, but I feel sure they will be more numerous in the near future because they are charming for floral decorations, including personal adornment. The National Dahlia Society provides a class or classes for Pompon Cactus Dahlias.

PÆONY-FLOWERED Dahlias form the newest group. The original varieties were raised in Holland, but several have been raised in England latterly. For garden decoration they are very effective, but so far they have not been



enthusiastically taken up for exhibition purposes. They are large and often very irregular flowers, with several rows of broad, flat florets around a fairly large eye or centre. Old florists, sticklers for good form, scornfully condemn these new-comers. They may serve in vases or bamboo stands, but few competitive Classes have been provided for them.

*Merits.*—Good size, rounded form, regularity of florets, full centre, and freshness, in Show and Fancy varieties, with the colours of the latter highly developed all over the bloom. Freshness and clear colouring in Cactus varieties; florets all of the same character, *i.e.* pointed and radiating, or clawed and incurving according to the variety. Broad and even florets, rounded outline, well defined disk, and regularity of colouring in Single varieties. Neatness, the utmost regularity, and lack of coarseness in Pompon varieties.

*Faults.*—Faded and decaying lower florets, and also undeveloped central florets in Show, Fancy, and Pompon varieties. Disk florets in all the latter and in Cactus varieties. Flat florets, instead of more or less quilled and pointed ones in Cactus varieties. Coarseness in all sections. Lack of brilliance or purity in the colouring.

*Hints.*—Shade or shelter the flowers from hot sunshine or rain storms, by means of conical canvas caps, improvised boxes, etc., firmly affixed to stout stakes. Let large Show, Fancy, and Cactus blooms hang head downward for a day or so before the Show, to develop the central florets. Remove misshapen florets sufficiently early to allow the perfect ones to close up. Cut Single varieties before they reach their fullest development, otherwise they will carry badly and cause much disappointment. Cut and pack the flowers when dry, but put them in water directly the Exhibition is reached.

## DELPHINIUMS

Although the grace, stateliness, and beauty of Delphiniums are appreciated only when the plants flower freely in large groups, the display of spikes at Flower Shows serves to increase the interest in a useful family and indicate the best varieties. Tall vases are the best receptacles, and classes for six or nine distinct varieties are sufficiently large. Six varieties, three spikes of each, would form a fine class in some districts.

*Merits.*—Large spike, branched at the base; large flowers, evenly disposed so as to form a well-furnished and pleasing spike; large numbers of expanded flowers on a spike; flowers that are well expanded and do not droop.

*Faults.*—Weak, thin spike; absence of branches; few expanded flowers; weak colouring.

*Hints.*—Show varieties as distinct from each other in colour shading as possible; tie each spike to a long slender cane or stick for travelling, and place the cut end in a vase or tube of water, wedging it in firmly; carry in an upright position.

## GLADIOLI

These stately flowers are most effective at late summer and autumn shows, and when well staged they are certain to be much admired. The early-flowering varieties of the COLVILLEI group are rarely staged alone, but in large bunches they enhance the value of a collection of herbaceous flowers. The GANDAVENSIS varieties are the most popular for exhibition, but LEMOINEI and NANCEANUS varieties are generally admissible, as the Schedules rarely stipulate for any particular section.

They are frequently exhibited in the boxes or stands

used for roses, the base of the spike wedged firmly into the water tube.

*Merits.*—Large, shapely flowers; well proportioned spike; large number of fresh and expanded flowers on a spike; substance; length of spike; flowers set closely together.

*Faults.*—Flimy flowers; few expanded flowers; irregular spike; widely separated flowers; weather marks; incurving segments.

*Hints.*—Shade the lower flowers as they expand, to preserve them; if allowed, cut out several inches of the upper portion of the spike to encourage the basal flowers; tie the spike to a thin green stick, so that it is held rigidly erect; the stick must be at the back of the spike and the ties should be of green twine or thin raffia strands. To obtain as many open flowers as possible is the chief aim of the competitor, after he has selected his varieties and done all that is possible culturally. A common method of securing this end is to affix an oblong light wooden box, with a glass front, to a stout stake, and insert the latter in such a position that the box completely covers the spike under treatment; by whitening the lower part of the glass, or colouring it green, the expanded flowers are shaded, while the buds are inclined to open by the action of sunlight on them through the glass.

### HARDY FLOWERS

Collections of Hardy Flowers are now a feature at Flower Shows, but in the matter of their arrangement there is generally room for improvement. The Classes should be for a specified number of bunches or vases, distinct kinds, and each competitor should have the same amount of space and the same kind of staging. When a large number of bunches are asked for it is as well to



## 48 THE BOOK OF THE FLOWER SHOW

temper the severity of the competition by requiring, say, twenty-four bunches distinct, not more than two varieties of any one kind. If Annuals and Biennials are not to be admitted, the wording of the Schedule should be very explicit on the matter, *i.e.* "Annuals and Biennials excluded." Vases should be supplied or their size defined.

*Merits*.—Large, fresh flowers and spikes; graceful arrangement; large, but not crowded, bunches; the use of widely varied types of flower and inflorescence.

*Faults*.—Crowding, and its opposite; seedpods on the spikes or sprays; similarity of types in the collection; inferior varieties.

*Hints*.—Never use wires or sticks to support the flowers or spikes—depend on high cultivation and freshness; place light subjects where they will show up the brilliance and relieve the heaviness of larger and bolder ones; magenta, harsh blue, and dull purple flowers are not easy to arrange with other colours, and should be used sparingly; white and bright yellow flowers are very effective and should be placed at the corners of the group; a large handful of sand in the bottom of the vase will often prevent overturning when wind finds an entrance to the Show tent.

### HOLLYHOCKS

Though rather formal in appearance the Hollyhocks are stately plants, and as they lend themselves to high cultivation it is not difficult to understand how great was the interest taken in them by the old florists. Rarely are Hollyhocks invited by Schedule framers, nowadays, and one reason is that the dread Hollyhock disease almost always upsets calculations when the finest varieties are intensely cultivated. Hollyhocks are exhibited on boards, after the fashion of carnations, or

THE  
GARDEN



Photo. J. Gregory

FINE FOLIAGE PLANTS AT THE TEMPLE SHOW  
*Caladiums* exhibited by Messrs. Jas. Veitch & Sons, Ltd., Chelsea

THE NEW

AMERICAN



as spikes, as in the case of gladioli. The upper part of the spike, with its unexpanded flowers, is usually removed before the exhibit is made up.

*Merits.*—Large blooms; high centre; flat guard petals; freshness; clear colouring; great length of spike with expanded flowers; flowers regularly placed, close together, but not crowded.

*Faults.*—Flatness; irregular and crumpled guard petals; faded colouring; bleached margins; short spike; small and badly placed flowers on the spike.

*Hints.*—Give shelter from wind, sun, and rain; stake the spike firmly; set three or four stakes around the spike and bind a strip of canvas round these to form a shelter and give shade to the expanded flowers; use a conical cap for the purpose of throwing off rain.

## PANSIES

In the North of England and in Scotland the cultivation of Pansies for exhibition is still carried on briskly, but in the drier atmosphere of the South there are so many difficulties to contend with that flowers of the finest quality are rarely seen, and therefore classes for Show and Fancy Pansies are rarely provided at Southern Shows. One has to visit the Scottish Exhibitions to see the best Pansies. The flowers are shown on metal or wooden stands, painted green; sometimes the use of paper collars, as in the case of carnations, is permitted, but the flowers look better against the green stand than on white paper. Another method, and one that the trade Exhibitors follow, is the display of six flowers of one variety in the form of a triangular spray, with sprigs of Pansy growth to set off the flowers. Six or twelve such sprays make up an effective exhibit, and classes for them might be increased with advantage.

*Merits.*—Circular outline; good size; substance;

overlapping petals; well-defined eye; purity and depth of ground colour; regularity of colour markings; contrasting colours in Fancy varieties; clear, even colouring in Selfs.

*Faults.*—Faded margins; small and flimsy flowers; poor colouring; irregular outline; irregular or badly defined eye.

*Hints.*—By means of mulching, syringing, and the use of insecticides, keep the flowers free from disfiguration by rain splashes, red spider, and green fly; shade and protect the opening flowers with pieces of cardboard fixed to stakes, or extend very thin canvas over the beds during hot sunshine; thin out the growths, and stake those retained; remove unnecessary flower-buds; about three weeks elapses from the appearance of the bud to the full expansion of the flower; handle Pansy flowers carefully; if pulled down too tightly on to the stands, the flowers appear to lack substance; the best specimens have slightly reflexed margins, and if the latter just touch the stand the flower looks full and substantial.

### PICOTEEES

The remarks made under “Carnations” apply mostly to Picotees also. There are YELLOW-GROUND and WHITE-GROUND Picotees, and in each group there are heavy-edged and light-edged varieties. The depth, richness, and definition of the heavy edge and the fineness of the light edge are points of merit. The White-ground varieties are grouped as follows: Red, Heavy-edged; Red, Light-edged; Purple, Heavy-edged; Purple, Light-edged; Rose or Scarlet, Heavy-edged; Rose or Scarlet, Light-edged.

YELLOW-GROUND Picotees are now judged by the same standard as are WHITE-GROUND varieties, consequently the inclusion of Yellow-ground “Fancies”—*i.e.* those in

which the ground colour is splashed, striped, and shaded with one or more other colours—will disqualify.

## PYRETHRUMS

Both the single and double varieties of Pyrethrums (*Pyrethrum roseum*) are beautiful and useful hardy garden flowers, suitable alike for outdoor and indoor decoration. They are not very popular for exhibition at present, except as units in a collection of hardy herbaceous flowers, but there is no good reason why they should not be encouraged. Shown on flat boards as are Carnations, the Pyrethrums would be beneath contempt; it were better they were never exhibited. But shown in vases, from three to twelve blooms of a variety and from three to twelve distinct varieties, they would look well. Classes could be arranged to suit the several classes of competitors.

There are double and single varieties, the latter being the most beautiful and the former the most lasting.

*Merits.*—Large, circular, full and even double flowers, with a regular row of outer or guard florets; regular, single flowers, with clear, even disk; purity and brightness of colour; freshness; stems sufficiently stout to carry the flower head erect; graceful arrangement.

*Faults.*—Irregularity; small, ray-coloured florets among the disk florets; streaky or faded colour; weak stems that bend limply just beneath the flower head; flower heads all brought to the same plane; wiring.

*Hints.*—Cut down the plants directly the flowers begin to fade, and then if watering and feeding are attended to the plants will give a good second crop of flowers for autumn use. Remove misplaced or misshapen florets; lightly shade the scarlet varieties from hot sunshine.



## RHODODENDRONS

At the Flower Shows held in spring in the favoured South and South-Western districts the Rhododendrons with their rich and glowing colours almost put the lighter Daffodils out of countenance. They are so fine, so interesting, and so useful, that wherever rhododendrons are a success Classes should be provided for them if the date of the Show coincides with the average date of the height of the flowering season. Boxes on stands are often used, the trusses or heads of bloom, each with its rosette of leaves, being set in tubes of water, just as roses are. A better plan is to show Rhododendrons in vases of varied height, or, if the vases are all of one size there should be tier staging. In a competition the use of blocks, inverted pots, etc., to raise the vases should not be permitted, because the man who has some distance to travel is handicapped; he must either carry a supply of blocks with him, purchase or hire some at the Flower Show, or trust to the good nature of his fellow-competitors, and this latter is often a negligible quantity.

For exhibition purposes Rhododendrons might well be grouped into HIMALAYAN species, varieties, and hybrids, HARDY GARDEN varieties, and GREENHOUSE varieties. The latter group would often contain the former, but it would have the advantage of the yellow, orange, and scarlet flowers of the Javanese hybrids.

*Merits.*—Large, full, and high truss; shapely flowers; purity of colour; fine spots or blotches in the garden varieties; healthy leafage below the truss.

*Faults.*—Small, loose, or flat truss; stained or damaged flowers; poor colouring; misshapen flowers.

*Hints.*—Arrange the trusses so that the colours do not clash with or detract from each other; the rosette of leaves should rest lightly on the stand or vase rim and not be pulled or pushed down tightly.



A BEAUTIFUL EXHIBIT OF CUT ROSES  
Staged at the Royal Horticultural Hall by Messrs. G. Mount & Sons, of Canterbury

Photo. J. Gregory

THE  
MUSEUM



## ROSES

The Queen of Flowers has long occupied a prominent position at Flower Shows, and there are not a few Societies that devote the whole of their attention to Roses, the chief being the National Rose Society, strongest of all the special Floricultural Societies. Notwithstanding the exquisite beauty of well-grown Rose blooms, it must be conceded that Rose Shows have been very formal affairs until recent years. Even such famous florists as the late Dean Hole and the late Rev. H. H. D'Ombraïn, both keen and ardent rosarians, delighted in the orthodox method of exhibiting Roses in boxes, each bloom fixed stiffly in its tube, with a stout wire to keep it in position. The growing taste for elegant arrangements of cut flowers has, fortunately, led the National Rose Society to make numerous alterations in its Schedule, and now there are Classes for exhibition blooms in vases, for bamboo stands filled with Roses, for table decorations of Roses, for bowls and for baskets of Roses, for arches of Roses, and for collections of Garden Roses. Still further, the Garden Roses are being largely encouraged, and there is at least one Flower Show annually held in the autumn, when the value of certain roses for autumn flowering is demonstrated, and the beauty of Rose hips and haws and autumn-tinted Rose leafage is made obvious to the general public.

There are many groups or sections of Roses, but the chief of those encouraged at Exhibitions are the HYBRID PERPETUALS; the TEA-SCENTED varieties; HYBRID TEAS, obtained by crossing Hybrid Perpetuals with Tea-scented Roses; GARDEN ROSES, *i.e.* those of free flowering habit, including the RAMBLER section, and several of the species, but not including the Roses classed as Exhibition varieties; and SWEET BRIARS, including the charming

hybrids raised by the late Lord Penzance. It is rarely there are Classes for other kinds of Roses. The NOISSETTES are so like the Tea-scented Roses that they are usually shown with them, but competitors must be careful to observe the wording of the Schedule, and see whether it is "Tea Roses" or "Teas and Noisettes"; under the former heading *Maréchal Niel* would lead to disqualification, as it is a Noisette. Another section is almost certain to receive encouragement at the larger Rose Shows in the near future; I refer to the hybrids from *Rosa Wichuraiana*, a trailing Japanese species from which such delightful Roses as *Dorothy Perkins*, *Lady Gay*, etc., have been raised.

The National Rose Society issues a Rose Catalogue that contains lists of the best varieties of every section and for practically every purpose. Every rosarian should secure a copy of this work, because descriptions of the several groups already noted would not convey a correct impression or enable one to distinguish between varieties for Flower Show purposes.

*Merits.*—Large size; purity and richness of colouring or delicate shading, according to the variety; breadth and substance of petal; regular shape; full centre; clean healthy foliage, especially for long stemmed Roses shown in vases; regularity and evenness of the blooms in a box; correct and legible labels, so placed that the name of each Rose is seen at a glance.

*Faults.*—Fully expanded, hollow-centred blooms; weather stains; lack of colour or purity; split or divided centre; overdressed flowers and unnaturally reflexed petals; split or otherwise mutilated petals; a stand of sombre-hued blooms; an uneven set of blooms.

*Hints.*—Use an adjustable, conical rainproof protector to shelter or shade the blooms that are for exhibition; choose one kind of cup and tube and stick to it; add the best of new Roses to the collection each year: some Roses

do well and some ill in a given district—ruthlessly discard the latter; the evening previous to the Show, or at any rate some hours before cutting, tie a strand of wool round the centre of each good bloom that has just opened its outer petals—such treatment keeps the flower in shape and also encourages the development of the inner petals, just as tying cabbages and lettuces tends to develop the “heart”; leave the ties on till the last possible moment, and cut the flowers in the cool of the morning or evening; take a number of spare blooms to the Flower Show; label the varieties carefully and avoid duplication; Roses must be shown as cut, *i.e.* no foliage must be added; crimson, white, and yellow Roses are very effective; select a cool, shady spot in which to finally arrange the box of blooms—the shaded outside of a Rose tent is generally cooler than the inside; when the boxes are placed on the exhibition table, shade the flowers with paper, or the box lid, until the bell rings or the cry “Lids off” warns competitors to retire; then get a wash and some breakfast, as they help one to bear defeat philosophically, or stand the fierce joy of cup-winning without the risk of hysterics.

#### STOVE AND GREENHOUSE FLOWERS

The old Class for six or twelve kinds of Stove and Greenhouse Flowers has declined in popularity as Classes for Hardy Flowers have advanced. This is to be regretted, as choice indoors flowers have a peculiar fascination for most people. The display of these choice flowers in tubes, on boards such as those used for Roses, has nothing but the convenience of the competitor to recommend it. They should be exhibited in neat glass vases provided by the Society, or at least of a specified size if unprovided, and arranged with or without fern fronds. Most orchid flowers are exhibited



without any foliage of their own, simply because cutting away growths or leaves would ruin or injure the plant, hence the use of fern fronds should be permissible.

*Merits.*—Size, substance, and rich colour or purity according to the kind or variety exhibited; freshness and absence of blemish; elegant arrangement of each subject and of the collection as a whole; correct, legible, but unostentatious labelling.

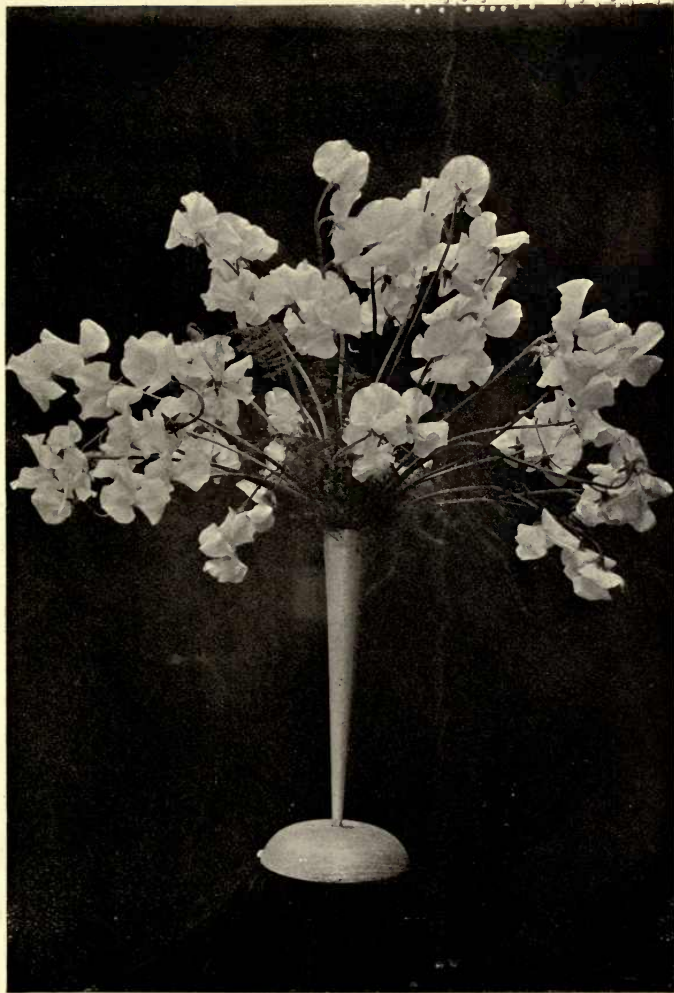
*Faults.*—Poor quality, and inferior varieties to represent the kind; crowding; the use of fern fronds where the natural foliage attaching to the flowers or spikes is sufficient; wires or other supports.

*Hints.*—Erect flowers are more effective than pendulous ones; one faded flower will reduce the value of a spike, if allowed to remain; a good judge will not point a collection high simply because it contains several orchids—some competitors attach too much importance to orchids, and fondly fancy that third-rate *Cypripediums* will score higher than good *Allamandas*.

### SWEET PEAS

During the last quarter of a century, Sweet Peas have been raised from a lowly position in the garden to a place of great importance. They are foremost among Hardy Annuals. Their beauty of form and colour, their grace and usefulness in floral arrangements, and their adaptability to exhibition requirements have all helped to make them immensely popular.

Previous to the year 1900, Classes for Sweet Peas were provided at the principal Flower Shows held in July, August, and September; but in that year, when the Bicentenary of the Introduction of the Sweet Pea into Great Britain was celebrated at the Crystal Palace, an exhibition entirely composed of Sweet Peas was held for the first time. The National Sweet Pea Society



AN EXHIBITION BUNCH OF SWEET PEAS

*Staged in Godfrey's Tube, which is an elongated tin funnel that fits into a wood block. The tubes fit one into the other and the blocks can be strung together like beads*

NO. 1111  
JANUARY 1911



was subsequently founded, and its first exhibition was held at the Royal Aquarium, Westminster, on July 25 and 26, 1901, a Schedule of twenty-one Classes being provided. There were about 120 members at the end of 1901, and about 1000 at the end of 1909. Some of the larger Provincial Societies now devote a whole tent to Sweet Peas, and throughout the country there are many Sweet Pea Societies and Sweet Pea Clubs—facts that indicate the wonderful popularity of Sweet Peas.

Sweet Peas group themselves naturally into three divisions, *i.e.* those with ERECT STANDARDS, those with WAVED STANDARDS, and those with HOODED STANDARDS. But Classification is by *colour* and not by *form*, and the Classification for 1909-10 arranges for twenty-one colour Classes, as follows: White, Blush, Crimson and Scarlet, Cerise, Rose and Carmine, Cream Pink, Pink, Yellow and Buff Shades, Orange Shades, Blue, Lavender, Violet and Purple, Mauve, Magenta, Maroon and Bronze, Striped and Flaked—Red and Rose, Striped and Flaked—Blue and Purple, Picotee Edged, Bicolors, Fancies, and Marbled.

Sweet Peas are exhibited in vases, and rarely otherwise than one variety in a vase; from twelve to thirty spikes in a vase, according to the grade of the competitor and the importance of the Class, are usually required. The National Sweet Pea Society has suggested that an ideal bunch consists of twenty sprays, but for 1910 it has limited the number to twenty. A “spray” is one spike or inflorescence.

*Merits.*—Large blooms; firm texture; long stiff stems; not less than three flowers on a stem; standard erect, waved, or only slightly hooded; standard, wings, and keel to be in such proportion to each other as will constitute a harmonious and well-balanced flower; brilliance or purity of colouring; freshness, harmonious arrangement of the varieties in a collection.

## 58 THE BOOK OF THE FLOWER SHOW

*Faults.*—Crowding, a mixture of fresh and stale blooms; malformed flowers; spots or streaks in the colouring—caused by cutting and packing the flowers when damp, or by an excess of water given to the plants just previous to gathering.

*Hints.*—All orange and scarlet Sweet Peas, and some with deep blue shading, are liable to “burn” or “scald” during hot sunshine; these should be lightly shaded with cheese cloth or butter muslin. Put the stems in water as soon as cut from the plants, and let them stand in water in a cool, shady room or shed, for at least two or three hours (three to six hours are better) before packing them. Pack the spikes in flattish bunches, and enfold each bunch in one thickness of tissue paper. Pack the bunches in single layers, using several sliding shelves, if large quantities have to be packed in big boxes.

The boxes in which Sweet Peas are conveyed to the Flower Show should be ventilated by means of air holes bored in the sides. When unpacked, the flowers should “rustle” together when lightly shaken; if they do this they are in good condition. Stand the spikes in water after cutting a quarter of an inch from each stem to allow free absorption of moisture.

### TULIPS

There are still a faithful few who consider the Old English varieties represent the “highest” type of Tulip beauty, but their ranks do not increase in any sufficient measure to give cause for hope that these old favourite flowers will ever become very popular. In the seventeenth century, folks traded with Tulips as with stocks and shares, and money passed freely without either bulb or flower being handled or seen. Enormous prices were paid for a share in a bulb of a rare variety, and as the intrinsic value of Tulip bulbs was far, far below the

share value, the inevitable crash came, and the Tulip mania ended, bringing ruin to many a Dutch and English home.

The Dutch or Early-flowering Bedding Tulips are rarely exhibited as cut flowers, although as pot plants they receive due recognition at Spring Shows. From an exhibition point of view the great value of the later Tulips, and chiefly those known as May-flowering or Cottage varieties, and the tall, substantial Darwin Tulips, has not yet been recognised by Flower Show authorities. These, arranged in vases, make a beautiful and effective display, and under careful treatment the blooms keep fresh several days. Wherever Flower Shows are held in the first half of May these fine Tulips should have Classes provided for them.

Old English, or Florists', Tulips are, for exhibition purposes, classified as Bizarres, Byblœmens, and Roses, and each class is again divided into *flamed* and *feathered* varieties.

BIZARRES are yellow ground flowers marked with red, brown, or purplish black, the markings being either in the form of a *flame* or vivid shading of colour, or in the form of a *feather*, the colour radiating in pencilled lines from the central bar.

BYBLÆMENS have a white ground, either *flamed* or *feathered* with some shade of purple.

ROSES have also a pure white ground, either *flamed* or *feathered* with rose or scarlet shades.

BREEDERS are seedling Tulips. They are self-coloured and very like the Darwin varieties, but the latter appear to have been fixed, whereas a Breeder tulip is a seedling form that has not yet shown its true character. Seedlings from Old English varieties will produce self-coloured flowers for several successive years, and during that period they are "Breeders"; but when once they give flowers that are *flamed* or *feathered* they are said to



## 60 THE BOOK OF THE FLOWER SHOW

“break,” or to have “broken,” and they have then to stand or fall by the standard of excellence set up for the finely marked Show varieties.

*Merits.*—Large cup-shaped flowers; broad, rounded segments; purity of ground colour; regularity and brilliance of markings; clear, unmarked base; freshness; substance.

*Faults.*—Unequal segments; discoloured base; undecided ground colour; irregular and weak markings; faded edges; weather stains.

*Hints.*—Carefully shade the flowers from bright sunshine and shelter them from rain; a wooden framework over the beds, with canvas covering, will serve the purpose. To keep the flowers in shape and to prevent the pollen dust from staining the flower, use a deep pill-box without top or bottom; open the flower with the fingers and slip the rim of thin wood inside. This contrivance also helps to expand a young bloom.

### VIOLAS

These pretty and sweetly scented flowers invariably attract a great deal of attention when exhibited in good style. The common practice is to set up the flowers in flat, triangular bunches of six or ten flowers, and though this system is a barbarous one it must be conceded that flowers so displayed are very effective from a Flower Show point of view. Further, the system permits a competitor to make up his bunches before leaving home, and then all he has to do on reaching the Show is to put the bunches in the tubes of water or arrange them on a sheet of black velvet thrown over a slanting board, and spray them with water. I have a strong objection to flowers (floral designs excepted) being shown out of water, and if I could have my way, would not permit their display unless the stems were in water or wet sand.

Violas may be divided into three groups—RAYED, RAYLESS, and MINIATURE. The two former may usually be shown together, but most judges prefer rayless flowers. The FANCY varieties are very effective, and are admissible where the Schedule specification does not exclude them.

*Merits.*—Good shape; broad segments; clear and rich colouring; fragrance; well-defined eye; well-defined edge colouring and bold blotches on Picotee-edged and Blotched flowers; bright contrasts in the colouring of Fancy varieties; small, neat, and fragrant flowers of Miniature or Violetta varieties; flowers just clear of each other in the sprays.

*Faults.*—Clouded or muddy colouring; weather or insect marks; lack of substance; blooms of unequal size in the spray; sprays of unequal size; too many dark varieties in a collection.

*Hints.*—Wire each bloom by pushing the end of a thin wire through the spur and binding the wire to the stem with a strand of damp wool; add a few sprigs of firm young growth as the spray is made up; let the flowers stand just clear of each other; dark, velvety flowers suffer most from damp; light colours are easily soiled, therefore protect them from rain; gather the flowers in early morning or late evening.

### VIOLETS

So many and great have been the improvements made among Violets during recent years that it is small wonder the fragrant and beautiful flowers are becoming more and more popular for exhibition purposes at the spring and late autumn Flower Shows. Six bunches of Violets are usually required by the Schedule, and these may each represent a distinct variety, or not less than three varieties may be required. In every case each bunch

## 62 THE BOOK OF THE FLOWER SHOW

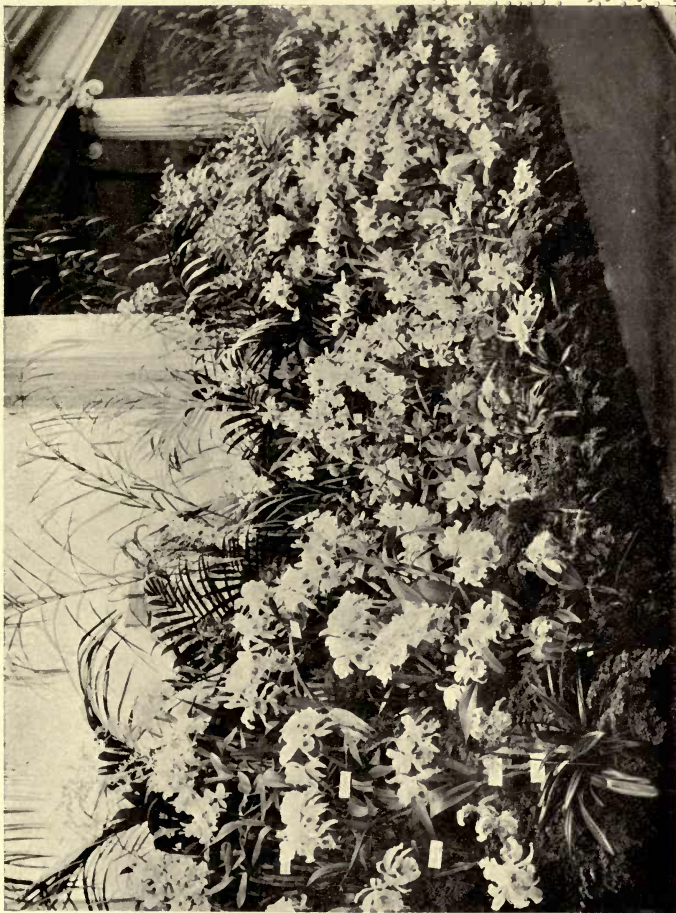
should consist of but one variety, because mixed bunches are sure to lose points and may be disqualified. A limit is usually placed upon the number of blooms permitted in each bunch.

*Merits.* — Stems long and flowers large for the particular variety; freshness; clear rich colouring; rich fragrance; clean healthy leafage if it is allowed with the flowers.

*Faults.* — Discoloured and limp flowers; a crowded bunch; cutting the stems of all varieties to the same length; absence of fragrance.

*Hints.* — Arrange the flowers in clear glass vases, suiting the depth of these to the length of the flower stems; it is absurd to place the long-stemmed La France or California varieties, in short vases fit only for four-inch stems; narrow vases are best, provided they are wide enough to accommodate the proper number of flowers; an over-wide vase makes the arrangement of the flowers a difficult matter; the ordinary market-bunch style of exhibit is not likely to receive the approval of a good judge.





A MAGNIFICENT GROUP OF ORCHIDS  
 A Gold Medal display at the Royal Horticultural Hall, by Lt.-Col. G. Holford, C.I.E., etc. (Gardener Mr. H. Alexander)  
 Photo. J. Gregory

A photograph of a piece of paper with a grid of small holes, some of which are filled with dark material, possibly ink or paint. The holes are arranged in a roughly rectangular pattern, and the dark material is concentrated in the center and bottom right areas.

## CHAPTER V

### EXHIBITION BOARDS, STANDS, ETC.

THERE may come a time when cut flowers will always be exhibited in vases ; when all boards and formal stands will have been burned ; and when a Flower Show will not contain long rows of blooms all on the same dead level. Almost every Exhibitor agrees that blooms of roses, chrysanthemums, dahlias, etc., are much more effective, more beautiful, more natural, and more useful when displayed in vases than when arranged on boards.

The difficulty of carrying long-stemmed flowers, suitable for vases, over long distances is considerable, and such flowers, owing to the enlarged surface of stem and leaf from which moisture evaporates, do not last so long or carry so well as the short-stemmed flowers. And these points are used as arguments for the retention of boards at exhibitions, rather than used directly against the vases.

There is little doubt, however, but that boards and stands will have to give way to more elegant methods of display as the years advance and as the taste for gracefully disposed cut flowers increases. In many instances, especially in connection with Chrysanthemum Shows, it would be fatal to suddenly and wholly do away with boards and substitute vases. Let the change come gradually, and remember that the abolition of boards, boxes, and stands would mean the loss of invested capital to many Exhibitors ; and further, these same Exhibitors would have to make or purchase larger and



## 64 THE BOOK OF THE FLOWER SHOW

totally different boxes for the carriage of long-stemmed flowers. Let the change be made as easy as possible for the Exhibitors.

Meanwhile, as boards, boxes, and stands are required, their sizes must necessarily be given.

### ASTERS

In the North, where the old-time methods of exhibiting florists' flowers still obtain, one finds Asters staged in boxes or stands, and each bloom carefully disposed on a paper collar, a lace-paper collar for preference. The holes for the blooms of China Asters must be 6 ins. from centre to centre, and the outer row 3 ins. from the edge of the board. The latter must be  $4\frac{1}{2}$  ins. high at the back and  $3\frac{1}{2}$  ins. high in front.

### CARNATIONS AND PICOTEEES

Where the old florists' regulations are rigidly adhered to, Carnation and Picotee flowers are exhibited on boxes or stands, and each flower has a circular white card under it, resting on the box. Scorn and satire have been heaped upon this old-fashioned method of showing flowers in collars (even now these cards are sometimes frilled or made of lace paper), but the enthusiastic florists go on their way serenely, unaffected by it all, unless it be that they pity those who do not agree with them.

The National Carnation and Picotee Society gives the following measurements:—

The blooms have to be arranged in three rows of four each, and the holes for the reception of the flowers are made  $3\frac{3}{4}$  ins. from centre to centre, and  $2\frac{1}{4}$  inches from the centre of the outer holes to the edge of the box or stand.

For twelve blooms,  $15\frac{3}{4}$  ins. long, 12 ins. wide, and  $4\frac{3}{4}$  ins. high.

## EXHIBITION BOARDS, STANDS, ETC. 65

For three blooms, six blooms, eighteen blooms, or twenty-four blooms the stands are the same width and depth, but the length varies, though in each case the flowers must be arranged in three rows and the same spaces must be allowed between the holes, and between the holes and the edge of the box or stand.

### CHRYSANTHEMUMS

There was a time when the "Battle of the Boards" raged fiercely. New and improved varieties of the Japanese section, together with improved cultural methods made it impossible to properly display full-sized blooms on the boards then in vogue. More room was finally allowed, and the dimensions here given for boards are those in force under the National Chrysanthemum Society's Regulations.

#### *Incurved Chrysanthemums*

For twelve blooms, 2 ft. wide, 1 ft., 6 ins. deep.

For six blooms, 1 ft. wide, 1 ft. 6 ins. deep.

Boards for Incurved Chrysanthemums must be 6 ins. high at the back, and 3 inches high in the front. The holes for the tubes and flowers must be 6 inches apart, from centre to centre.

#### *Japanese Chrysanthemums*

For twelve blooms, 2 ft. 4 ins. wide (left to right), and 1 ft. 9 ins. deep (back to front).

For six blooms, 1 ft. 2 ins. wide, and 1 ft. 9 ins. deep.

Two boards of twelve blooms may serve for a "24" class, three boards for a "36" class, and four boards for a "48" class. In every case, however, the boards must be 7 ins. high at the back, and 4 ins. high in the front. The holes for the reception of the

## 66 THE BOOK OF THE FLOWER SHOW

tubes in which the blooms are fixed must be 7 ins. apart, measuring from centre to centre.

### DAFFODILS

These beautiful spring flowers are now extensively exhibited during March and April, and competitors have to be careful to comply with the regulations that bear upon the Classification of the varieties. Formerly there were three broad divisions:—Large Crowns, Medium Crowns, and Small Crowns. The Poets' Narcissi were separated from the latter division to form a distinct subdivision, as also were the multiflowered Polyantha or Tazetta varieties, and the double varieties had a section to themselves. But now, since the Cult has grown and the sections as well as the broad divisions have been merged one into the other by the raisers, the need for a further classification has arisen. To meet this need the Royal Horticultural Society has issued the following Classification:—Division I. Long Trumpets; II. Short Trumpets; III. Large Cups; IV. Small Cups; V. Flat Cups; VI. Doubles; VII. Bunch Flowered. It is quite possible to again divide these into Self-White Self-Yellow, Bicolor, and other subdivisions, according to the desire or need of the Committee and district where the Show is held. A new Classification is promised shortly.

As in the case of Sweet Peas, so with Daffodils, the flowers are shown in vases, either alone or with their own foliage. It is usual to require three flowers of each variety, though the number varies from one bloom of a variety in novice's Classes up to a dozen blooms in the larger classes and for popular varieties. In some directions a good deal of liberty is permitted in the size and kind of vase used. A much better plan would be that of compelling all Exhibitors to use a certain size and kind of vase, provided by the Show authorities.



## DAHLIAS

The National Dahlia Society does not fix the dimensions of stands and boards for Dahlias, but rules that they shall not exceed those given below. In general practice these measurements are adhered to.

*Show and Fancy Dahlias on Boards.*

For 48 blooms, 8 ft. long (left to right), and 1 ft. 6 ins. wide (back to front).

For 24 blooms, 4 ft. long, and 1 ft. 6 ins. wide.

For 18 blooms, 3 ft. long, and 1 ft. 6 ins. wide.

For 12 blooms, 2 ft. long, and 1 ft. 6 ins. wide.

For 6 blooms, 1 ft. long, and 1 ft. 6 ins. wide.

*Cactus Dahlias on Boards.*

For 48 blooms, 8 ft. 8 ins. long, and 1 ft. 7½ ins. wide.

For 24 blooms, 4 ft. 4 ins. long, and 1 ft. 7½ ins. wide.

For 12 blooms, 2 ft. 2 ins. long, and 1 ft. 7½ ins. wide.

For 6 blooms, 1 ft. 1 in. long, and 1 ft. 7½ ins. wide.

The boards must also be 3 ins. high in front, and 9 ins. high at the back.

*Cactus Dahlias on Stands.*

For 18 bunches of 6 blooms each, 8 ft. long, and 2 ft. 3 ins. wide.

For 12 bunches of 6 blooms each, 5 ft. long, and 2 ft. 3 ins. wide.

For 6 bunches of 6 blooms each, 2 ft. 6 ins. long, and 2 ft. 3 ins. wide.

For 9 bunches of 3 blooms each, 3 ft. 6 ins. long, and 2 ft. 3 ins. wide.

For 6 bunches of 3 blooms each, 2 ft. 3 ins. long, and 2 ft. 3 ins. wide.

## 68 THE BOOK OF THE FLOWER SHOW

### *Pompon Dahlias on Stands.*

For 24 bunches of 10 blooms each, 8 ft. long, and 2 ft. 3 ins. wide.

For 12 bunches of 10 blooms each, 4 ft. long, and 2 ft. 3 ins. wide.

For 12 bunches of 6 blooms each, 4 feet long, and 2 ft. 3 ins. wide.

For 6 bunches of 10 blooms each, 2 ft. 3 ins. long and 2 ft. 3 ins. wide.

For 6 bunches of 6 blooms each, 2 ft. long, and 2 ft. 3 ins. wide.

### *Single Dahlias on Stands.*

These are exhibited in the same manner as Pompon Dahlias, and the dimensions of the stands are similar to those for cactus Dahlias, the flowers being staged in bunches of six or ten blooms.

## GAILLARDIAS

These find favour in several districts, and when there is no rule for staging them in any other way, then boards, such as used for African Marigolds (which see), are generally used.

## MARIGOLDS

In the North of England and in Scotland African and French Marigolds are very popular exhibition flowers. The former are usually shown in half-dozens, and the blooms are set in two rows of three. French Marigolds, in dozens, are displayed in four rows of three blooms each. The holes for African Marigolds must be 6 ins. apart, measuring from centre to centre, and for French Marigolds, 4 ins. from centre to centre.

### *African Marigolds.*

For 6 blooms, 1 ft. wide, 1 ft.  $7\frac{1}{2}$  ins. deep; height at front  $3\frac{1}{2}$  ins., height at back  $4\frac{1}{2}$  ins.



A SWEET PEA TEMPLE

*Messrs. Jas. Carter & Co.'s Gold Medal exhibit at the National Sweet Pea Society's Show in 1908*



THE  
JOURNAL  
OF THE  
ROYAL ANTHROPOLOGICAL INSTITUTE

*French Marigolds.*

For 12 blooms, 1 ft. 6 ins. wide, 1 ft. deep; height at front 3 ins., height at back 4 ins.

## PANSIES

Pansy fanciers are very conservative in their methods of displaying flowers; in fact, there is but one right and proper way. The beautiful blooms are laid out as flatly as possible on white cards, and arranged on a black-enamelled tin stand or wooden tray. Each flower is fixed in position by means of a pin through the stem, just behind the card, and the stem is then inserted in the hole in the tray or stand. The holes must be 3 ins. apart from centre to centre, and the outer holes  $1\frac{1}{2}$  ins. from the edge of the stand or tray. The latter should be 4 ins. high at the back, but the front may rest on the table in most cases.

## PELARGONIUMS

At not a few local exhibitions Zonal and other Pelargoniums are staged on boards for competition. In most cases six or twelve trusses are required, and it is usual to wedge each stem in a small tube of water. Whatever the kind of Pelargonium staged—*i.e.* Zonal, Nosegay, Fancy, Show, Regal, or Ivy-leaved—the same sized board is used, and must be 1 ft. long, 1 ft.  $7\frac{1}{2}$  ins. deep,  $4\frac{1}{2}$  ins. high in front, and  $5\frac{1}{2}$  ins. high at the back. There should be two rows of holes, three in each row, and the holes must be 6 ins. from centre to centre.

## PINKS

By far the prettiest method of showing Pinks is that of arranging a given number of blooms in a vase of stated size, say, a dozen blooms in a vase 7 ins. high and  $2\frac{1}{2}$  ins. wide; but in districts where florists' flowers are largely grown for competition, Pinks are mostly staged

## 70 THE BOOK OF THE FLOWER SHOW

on boards. For six blooms, the board must be 11 ins. long and  $9\frac{1}{2}$  ins. wide.

### ROSES

Unless otherwise directed by the Schedule, Roses are staged in boxes. Obviously the size of the boxes differs with the number of blooms to be shown, but the National Rose Society rules that all boxes shall be 4 ins. high in front and 18 ins. wide. In the matter of length the dimensions are :—

For 24 blooms, 3 ft. 6 ins. long.

For 18 blooms, 2 ft. 9 ins. long.

For 12 blooms, 2 ft. long.

For 9 blooms, 1 ft. 6 ins. long.

For 6 blooms, 1 ft. long.

### SWEET PEAS

Apart from Floral arrangements, Sweet Peas should always be shown in vases, and where the management provides the vases either free or at a small fee, these should be of stoneware, and coloured green. Glass vases are more elegant, but they are costly, and the risk of breakage is great.

The National Sweet-Pea Society suggests that an ideal bunch of Sweet Peas, in the vases supplied by the Society (7 ins. high, and  $2\frac{1}{2}$  ins. wide at the mouth), consists of twenty sprays, and, unless otherwise specified, more than twenty sprays will disqualify.

### STOCKS

Stocks are exhibited in various ways, but a very common and excellent method is that of staging the whole plant—root, branch, and flower. With the root in water, and hidden from view by the green earthenware vase, stocks are very effective, but the appearance of six or twelve specimens suffers considerably when the





MR. CRANE'S NEW METHOD OF EXHIBITING VIOLAS

*The flowers are set in wet sand, in shallow pans, and arranged with Viola foliage or Hawthorn shoots*



A WONDERFUL DISPLAY OF VEGETABLES

*Arranged by Messrs. Jas. Carter & Co., High Holborn, at the Franco-British Exhibition (1908) and awarded a Gold Medal and the Grand Prix*

TO THE  
MEMBERS OF THE  
COMMISSIONERS OF THE  
LAND OFFICE

roots are placed in clear glass receptacles and in dirty water. Vases of opaque material should always be used, and their colour should be unobtrusive.

### VIOLAS

The most popular method of arranging Violas for exhibition consists of wiring the individual blooms, making these up into triangular sprays of either six or nine flowers, with a few sprigs of Viola growth, and then setting the sprays in sharply inclined and easel-like stands, the stems being put into tubes of water. Fine colour effects are thus produced, but the method is intensely formal, and it seems sinful to wire up each dainty bloom into position in a flat spray. Black velvet is a favourite background, laid over the stand, for Violas.

Many years ago I persuaded Messrs Dobbie & Co. to exhibit some of their exquisite Violas in low vases and bowls as well as in the orthodox sprays, and they did so, to the great delight of the general public. But Mr Cuthbertson told me that the time and trouble the newer method entailed was too great for the small amount of time they usually had to arrange a display. If the sprays, made up at Rothesay or Marks Tey, were ready for their showman to put up straight from the packing, the work went merrily; but to sort out and arrange flowers one by one was too great a task. Mr D. B. Crane has improved on my idea, and he and his son, Mr Howard Crane, have made many beautiful exhibits of Violas in shallow bowls, setting the flowers in damp sand, with a few sprays of growth, or, in some cases, small sprigs of hawthorn. Six bowls, twelve blooms in each, would make a pretty and novel class.

### ZINNIAS

Practically the same regulations are observed for exhibiting Zinnias as for Pinks, which see.



## CHAPTER VI

### FRUITS

#### APPLES

THESE are placed in two divisions (1) dessert, (2) culinary. *Dessert varieties* are judged according to their known flavour. The Royal Horticultural Society places a premium upon fruits of medium size, in its competitions. It specifically states in its Annual Schedule that fruits of Blenheim Pippin and Ribston Pippin apples, when staged in dessert Classes, must be of a size that will pass through a three-inch ring.

*Merits.*—Dessert apples must be of good colour; the more highly coloured the better. Skin not bruised or otherwise blemished. Eye and stalk intact, because the stalk and the shape of the eye and its segments are marked characters of varieties. The fruits may be shown ripe or unripe unless the Schedule stipulates that ripe fruits must be exhibited.

Culinary or cooking varieties should exhibit the same good outward characters as dessert varieties, and in their case size and weight are especial merits for exhibition.

*Faults.*—Fruits with very deep-set eyes are not held in esteem. Other defects in both divisions are poor colouring (in coloured varieties), irregular shape, lack of size, and blemishes from any cause whatever.

#### APRICOTS

These choice fruits should be richly coloured all round and not on one side only. They should be of

even, regular form, without split or blemish, and ought to be ripe and ready for eating when staged.

#### BANANAS

These are seldom exhibited. Large, smooth, clear-skinned, well ripened "fingers," with flesh of a rich flavour, are meritorious. Badly grown, discoloured fruits are defective.

#### BLACKBERRIES

These fruits must be large, bright, jet black, and of even shape, and should be shown on the stalk, the latter serving as a "handle."

#### CHERRIES

These must be large, plump, smooth, of a rich bright colour according to the variety; juicy, and of sweet, agreeable flavour. Shrivelling in the stalks or fruit is a defect.

#### FIGS

In these luscious fruits the qualities of size and flavour ought to be combined. Size without flavour is a serious defect. The fruits should be ripe and just ready to crack, with a "dewdrop" in the eye, and they should be covered with a fine bloom. They are defective for exhibition unless they are ripe and sugary, or if misshapen, blemished, or badly cracked.

#### GRAPES

Broadly speaking, bunches of grapes ought to be large, broad-shouldered, and tapering evenly. Every berry should be fully developed, the bunches being compact and solid, but not overcrowded. Perfect cleanliness, freedom from bruise, spot, shanking, or

mildew, or any such defect is expected in high-class grapes. Muscat of Alexandria should be of an amber colour when well finished, and other "white" varieties must be equally developed according to the variety. "Black" grapes must also be of a rich deep colour, not red, which is a sign of imperfection, and a distinct bloom should entirely cover them.

*Faults.*—These, chiefly, are loose, ungainly, ill-balanced bunches, or overcrowded and undersized berries; lack of colour, or loss of bloom. It must be remembered that the shape of the bunches varies considerably, in different varieties.

"For exhibition purposes Bowood Muscat, Charlesworth Tokay, and Tynninghame Muscat are to be regarded as synonymous with Muscat of Alexandria, and cannot be shown as distinct varieties. In the same way Gros Maroc and Cooper's Black are considered synonymous." *Ex.* Royal Horticultural Society's "Rules for Judging."

#### CURRANTS

Red and White Currants are expected to be large-berried, in long, close-set clusters, the berries transparently clear, clean, and bright. They are usually shown in the bunch. Black Currants may be and generally are exhibited as picked for preserving. They should be rich, glossy black, and large.

#### GOOSEBERRIES

Dessert gooseberries must be fresh, large, firm, clean, ripe, but not bursting, and of good colour. Dullness and undersize are defects.

In the "heavy-weight" competitions at the special Gooseberry Shows, the great object is size and weight. The heaviest berry at Harborne (Birmingham) Show in



1904 was Bobby, which weighed 26 dwt. 5 grains. A Gooseberry Show has annually been held at the Green Man Hotel, Harborne, since 1815, and a book of records is published.

### MELONS

Melons can test severely the abilities of cultivators. The fruits need not be large; indeed, the smaller-sized fruits (those of about 15 ins. circumference) are often the best flavoured. A fruit of 6 ins. diameter is quite large enough, and with deep, melting, sweet, juicy flesh and thin rind, it represents the best quality. The best exhibition melons are "ripened to the day," as the saying is; which means that they are at the most perfect state of ripeness for eating, aromatic, and richly flavoured. The netting should be even and well finished. Handsome appearance is desirable, but not essential, in melons.

*Faults.*—These are huge size, coarseness, insipid flavour, thick rind, and little flesh. Melons ought to be judged by tasting, and not merely by their aroma or appearance.

### NECTARINES

Nectarines and Peaches require to be large, firm, without bruise or blemish; colour highly developed according to the variety; with rich, juicy, melting flesh, the latter as free as possible from any red colouring. Size, colour, and shape ought not to be encouraged or rewarded unless accompanied by good flavour, but, as a general rule, large specimens are generally superior in flavour to smaller examples of the same variety.

*Faults.*—Lack of size, poor colour, hardness or over-ripeness, irregularity of outline and bruises.

## 76 THE BOOK OF THE FLOWER SHOW

### ORANGES

These are the exception rather than the rule at exhibitions. They are shown with foliage attached, and the fruits should be even in form, clear, smooth-skinned, with firm, juicy, melting, stringless flesh.

### NUTS

In every case Nuts should have a large, full, sweet kernel, and a thin shell. The old distinctions between long-bearded nuts (filberts) and short-bearded (Cob-nuts) have been now broken down.

### PLUMS AND GAGES

The fruits must be large for the variety ; ripe yet firm ; smooth, unblemished, fresh, of good colour and carrying a fine bloom. Size and weight are expected in cooking plums, together with good appearance.

### PINEAPPLES

These are very handsome fruits when properly grown and well developed. The crown must be duly proportioned to the fruit, and unblemished. Size and evenness of pip are high qualities. Rich clear colour and cleanliness are other merits. The fruits must be large, solid, aromatic, richly flavoured, and ripe throughout.

### PEACHES

These have the same merits or defects as Nectarines (which see). They both not infrequently grow on the same tree (without being separately budded in).

### PEARS

In a general way pears have the same merits and defects as apples (which see) from an exhibition point of

view. Dessert varieties should have sweet, melting, juicy, flesh. Over-ripeness is a very serious defect; loss of stalk is another.

## RASPBERRIES

Raspberries must be large, bright, well coloured, of even shape, and should be shown on the stalk. Good flavour is a merit, and the converse a defect.

## STRAWBERRIES

*Merits.*—Fruits large, of a regular and uniform size, texture fine; flavour rich with a moderate amount of acid and with an aromatic odour. The seeds should be deeply imbedded, and the calyx set high, so as to be easily detached. A longitudinal cut in the fruit should show no hollow space.

*Faults.*—Lack of bright, clear colour; softness, irregularity and bruises.

## TOMATOES

These are now usually shown in collections of vegetables, or as dishes in the vegetable section. Under this latter division they are referred to.

## MISCELLANEOUS FRUITS

Fruits that are not usually included in exhibition Schedules as subjects for competition, but which are occasionally shown in miscellaneous or general collections of fruits, or as individual exhibits, comprise the following:

The ALMOND (*Prunus Amygdalus*); the kernel of the sweet varieties is sometimes eaten at dessert.

The BARBERRY (*Berberis vulgaris*). The pretty scarlet berries are acid and astringent. They are sometimes



## 78 THE BOOK OF THE FLOWER SHOW

eaten raw, and they also make an excellent preserve. Occasionally, too, they are used to decorate large collections of fruit as staged by nurserymen and others.

The SWEET CHESTNUT (*Castanea sativa*). This is not commonly used as dessert, but in times gone by the practice of "beating the chestnut trees" was annually performed. The nuts are generally used roasted.

The LOGANBERRY. A hybrid between the raspberry and blackberry, raised in California. The fruits are like those of the raspberry in shape, but with larger pips, and darker colouring. They are larger than those of the average raspberry, and have an agreeable, juicy, and acid flesh.

The LOQUAT (*Photinia japonica*). The small rounded fruits are something over 1 in. in diameter, borne in clusters, coloured pale yellow, and flushed with red. The yellowish flesh has an agreeably sharp, sub-acid flavour.

The MEDLAR (*Mespilus germanica*). This stands nearly midway between the Quince and the Hawthorn. The fruits vary in size and colour. They are about as large as a small apple, with depressed apex, rounded shoulders, and pyriform toward the base. They must be shown ripe (bletted).

MONSTERA DELICIOSA. A tropical Aroid whose fleshy fruit (spadix), when well-ripened, has a rich, pineapple-and-melon flavour. Good fruits should be six or seven inches long, and broad in proportion.

The MULBERRY (*Morus nigra*). The berries are occasionally used for dessert. The fruits are oval,  $\frac{3}{4}$  inch to 1 inch in diameter at the widest part; dark purple coloured, approaching to black; juicy, and of sub-acid flavour.

THE QUINCE (*Pyrus Cydonia*). Closely allied to the pear. The fruits are only used when cooked and are not often exhibited.

THE WINEBERRY (*Rubus phœnicolasius*). The fruits are of the Raspberry type, crimson coloured, as are the stalk and calyx, these being covered with long purple hairs.

THE WALNUT (*Juglans regia*). Fruits are used for pickling when they are young; and when ripe the kernel forms a favourite article of dessert. They should be large of their kind, with a thin or medium shell, and a large, full kernel, of a sweet nutty flavour.

#### CLASSIFICATION OF FRUITS

*Pomaceous fruits* have a core normally containing several seeds, and comprise apples, pears, medlars, loquat, and quince.

*Drupaceous fruits* have a single hard seed surrounded by flesh, as plums, cherries, apricots, peaches, nectarines, almonds.

*Berries* are pulpy or juicy fruits with several seeds set loosely in the pulp, as grapes, gooseberries, currants, elderberries, raspberries, Loganberry, and Japanese wineberry. Botanically the strawberry is not a true "berry," what is eaten is the fleshy, enlarged thalamus. The "seeds" are embedded in and upon the flesh or thalamus.

*Nuts* are fruits having a tough or hard shell which encloses a kernel, as cobs and filberts, chestnuts and walnuts.

## CHAPTER VII

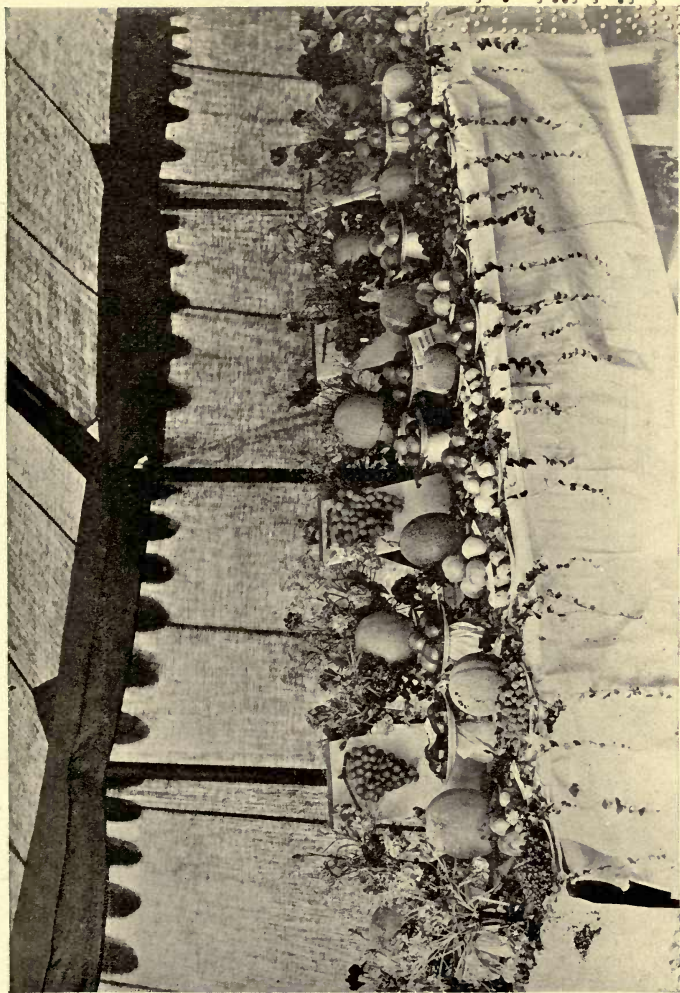
### STAGING FRUITS, QUANTITIES, ETC.

CERTAIN general observations apply to the exhibiting of all kinds of fruits. One of the first things to avoid is irregularity in the fruits composing a dish or stand; that is to say, in a dish of six peaches or six apples it is most undesirable and very unwise to include one large, handsome fruit amid five that are distinctly its inferior in size. Its appearance against the others detracts from their general effect. Evenness therefore ought to be one of the first considerations in staging.

Secondly, make it a rule to preserve the "bloom" upon fruits. To rub off the "bloom" or to polish fruits of any sort is regarded as a grave defect; yet this operation is one very often practised. The greatest pains should be expended, indeed, to preserve the "bloom," especially upon grapes and plums, where it shows better than upon most other fruits. Its presence as an unruffled, complete covering is looked upon as the symbol of high finish.

There is always the opportunity also for the exercise of taste in staging exhibits, be they great or small. Upon the whole, it is unwise to use foliage on the dishes containing the larger fruits, as apples, peaches, pears, plums, melons; but if foliage is employed, let it be unobtrusive. But in arranging the various dishes or items of a collection upon a stage or table, heed should be given to the due balancing of each and all. Skill in staging may lead to the higher award: it may be "the





AN ATTRACTIVE COLLECTION OF CHOICE FRUITS  
*Saged at West Wickham by Mr. C. Blitch*

*Photo. J. Gregory*



balancing factor" if the other features in the competition run close. The smaller fruits will, of course, find a place toward the front of the stage; melons and pineapples will fill the middle and end places, and if grapes are in the same collection these will invariably be at the back, if on a stage or bench, or in the middle or ends, or both, if upon a table.

In every case the Exhibitor should endeavour to stage the "best-quality" varieties. This implies the selection of the best-flavoured, highest-quality varieties of whatever the subject may be. Other things being equal, a good judge will always bestow his awards on the dish or dishes on which these choice, high-quality fruits are. The knowledge of varieties and their individual attributes is therefore very necessary for the would-be successful competitor.

Spots, specks, bruises, cracks, decay, shrivelling, lack of size, malformation, uncleanliness, want of colour, want of eyes or stalks, are all general defects. Abnormal size is not always a virtue, but if size can be obtained in conjunction with the other special points of merit relative to the subject, it is most usually regarded with favour. In the selection of kinds for collections, regard should be paid to their point-value, *i.e.* the points that each dish is worth in judging. The following standard of points is commonly used by first-class judges:—

	Points		Points
Pineapples . . . . .	10	Bananas . . . . .	8
Muscat of Alexandria		Apples . . . . .	7
Grapes . . . . .	10	Figs . . . . .	7
Other White Grapes . .	9	Plums . . . . .	6
Black Grapes . . . . .	9	Apricots . . . . .	6
Melons . . . . .	8	Oranges . . . . .	6
Peaches . . . . .	8	Strawberries . . . .	6
Nectarines . . . . .	8	Cherries . . . . .	5
Pears . . . . .	8	Gooseberries . . . .	5



## 82 THE BOOK OF THE FLOWER SHOW

	Points		Points
Raspberries . . .	5	Walnuts . . .	3
Currants . . .	4	Mulberries . . .	3
Damsons . . .	4	Medlars . . .	3
Cob Nuts and Filberts	4	Blackberries . . .	3
Tomatoes (if admitted)	4		

The table of points adopted by the Shropshire Horticultural Society for its Champion Grape Class at the August Show held in Shrewsbury, is slightly different. Thus:—

“A maximum of 11 points may be given to Muscat of Alexandria.

“A maximum of 10 points may be given to all other Muscats, black or white; and to Black Hamburgh.

“A maximum of 9 points may be given to all other grapes.”

If we apply these points to a “Champion Grape Class,” such as that at the Shropshire Horticultural Society (Shrewsbury), the apportioning of them might be exemplified thus:—

	Points Gained	Max. Available
1 Madresfield Court . . .	9½	10
2 Muscat of Alexandria . . .	9½	11
3 Mrs Pince . . .	9½	10
4 „ . . .	9½	10
5 Muscat of Alexandria . . .	9½	11
6 Madresfield Court . . .	9½	11
7 Gros Maroc . . .	8½	9
8 Alnwick Seedling . . .	9	9
9 Muscat of Alexandria . . .	10	11
10 „ „ . . .	9½	11
11 Madresfield Court . . .	9½	10
12 Alnwick Seedling . . .	9	9
Grand Total, 112½		122

# STAGING FRUITS, QUANTITIES, ETC. 83

With reference to the order in which these grapes are named, it should be noticed that the above represents their order of sequence as staged. This bears out the hints that were given in an earlier paragraph of this section, to stage all exhibits as effectively as possible. It will also be observed that to gain the highest total of points, the varieties must be (chiefly) of the "high quality" class, *i.e.* Muscats.

Or suppose we take the example as afforded in a "Dessert Table Class," this is how we might expect to find the pointing; using the Royal Horticultural Society's code:

Varieties					Point Gained	Max. Available
1	Grapes (white)	.	.	.	9	11
2	" "	.	.	.	7 $\frac{1}{2}$	9
3	" (black)	.	.	.	8 $\frac{1}{2}$	9
4	" "	.	.	.	8 $\frac{1}{2}$	9
5	Apples	.	.	.	7	7
6	Figs	.	.	.	5	7
7	Melon	.	.	.	8	8
8	"	.	.	.	7 $\frac{1}{2}$	8
9	Nectarines	.	.	.	7	8
10	"	.	.	.	6 $\frac{1}{2}$	8
11	Peaches	.	.	.	7 $\frac{1}{2}$	8
12	"	.	.	.	7	9
13	Pears	.	.	.	6 $\frac{1}{2}$	7
14	"	.	.	.	6	7
15	Plums	.	.	.	5 $\frac{1}{2}$	6
					<hr/>	<hr/>
					107	121
Flowers and Foliage					7	8
Blending of Colour					8 $\frac{1}{2}$	10
General Arrangement					8 $\frac{1}{2}$	10
					<hr/>	<hr/>
Grand Total,					131	149

## 84 THE BOOK OF THE FLOWER SHOW

Each dish is pointed separately. Point sheets may be filled in and exhibited by the side of each collection for the satisfaction of the Exhibitors, and the education and interest of the public.

### QUANTITIES

Exhibitors should be particularly careful to see that the fruits they stage are correctly named and true to character. Unless they are, they will be disqualified, or at least be liable to disqualification, no matter how high their quality, as fruits, may be.

Local variations, due to climate and soil, are very interesting, but they add to the difficulties of the judges. As far as possible, the larger Societies ought to confine their hardy fruit competitions to specified circumscribed areas. If special county Classes cannot be instituted—and of course special prizes cannot be offered to the growers in every county—at least there should be some limitations made, or the man in Northumberland or Durham or Yorkshire may stand a very poor chance of winning against a more fortunately placed Midlander or Southerner. Special local district competitions, when not too confined in their scope or sphere, are certainly most fair to the entrants.

Fruits are shown in specially-made baskets and similar receptacles, and on dishes (plates). But the word *dish* also means any individual stand or receptacle, unless when the sense is obviously meant otherwise. Unless otherwise specified, a dish is held to consist of:—

6 Apples.  
9 Apricots.  
12 Bananas.  
50 Cherries.

30 Currant bunches, Red  
and White, or 1 pint  
of Black Currants  
(single berries.)



30 Damsons, Prunes or Bullaces.	6 Oranges.
9 Figs.	6 Peaches.
30 Gooseberries.	1 Pineapple.
1 Melon.	9 Plums.
6 Nectarines.	6 Pears.
1 lb. Nuts.	50 Raspberries.
	20 Strawberries.

\* \* The number of bunches of grapes are usually specified in the schedule. If it is desired to have a larger number of fruits to a dish, the amount ought to be stated in the Schedule; otherwise name the size of the dish or basket, or employ the words—"Not more than *sixty* fruits to a dish." "Small fruits" are frequently shown in quantities of one pint.

#### CLASS SPECIFICATIONS

Precise and careful wording means a great deal, both to the society issuing the schedule and to the exhibitor. Following are examples that might safely be followed:—

A. A collection of sixteen dishes of ripe fruits, sixteen distinct varieties; not less than twelve kinds and not more two varieties of a kind. Black and white grapes to be distinct kinds of fruits, and two bunches of each variety to be shown. The whole collection to occupy a space 8ft. by 4ft. 6ins. (*State amount of prizes immediately after these conditions*). One variety of fruit only can be shown on a dish. (State whether the collection must be decorated).

B. Collection of twelve dishes of fruits, twelve distinct varieties; not less than nine kinds, and not more than two varieties of a kind. Black and white grapes to be distinct kinds of fruits, and two bunches of each variety to be shown. Pines excluded. The collection to occupy a space 6ft. by 4ft. 6 ins. (State whether the collection must be decorated).

## 86 THE BOOK OF THE FLOWER SHOW

C. Collection of twelve dishes of ripe fruits, grown in an orchard house—not more than two distinct varieties of one kind ; grapes excluded.

D. Four bunches of grapes, two bunches of a black variety and two of a white variety.

E. One green-fleshed melon, to be judged by flavour.

F. Four dishes of dessert plums, distinct.

G. A collection of apples, twelve distinct varieties, five fruits of each, ripe or unripe.

H. A collection of apples, grown in (here state the county or district), distinct varieties, five fruits of each, ripe or unripe.

I. Six dishes of dessert apples, six distinct varieties, three fruits of each, all fit for table use.

J. Dish of forty dessert gooseberries, one variety.

K. Dish of forty cherries, one variety.

L. One pint each of (1) black currants ; (2) white currants ; (3) black currants ; (4) loganberries ; (5) raspberries.

\* \* KINDS mean, as a rule, genera : *e.g.* Melons, Pears, Figs, Peaches. VARIETIES are merely forms of the foregoing, as Hero of Lockinge or British Queen varieties of Melons ; Doyenné du Comice and Louise Bonne of Jersey varieties of Pears ; and so on.

### SPECIAL OBSERVATIONS

When collections of fruits are desired to be decorated, a note to the following effect ought to be appended after the statement of the conditions of the class. Thus : “ Each collection must be decorated ; flowering or foliage plants (in pots not exceeding 5 in. in diameter) ; also cut flowers or foliage in glass or ware, or loose, allowed at exhibitor’s discretion.” As a rule, cut flowers are used, the most popular at summer shows being Francoa, Chironia ixifera, and Montbretias, with Asparagus.

## STAGING FRUITS, QUANTITIES, ETC. 87

State in the form of a note, or as a Rule, whether *Trade Cards* will or will not be allowed on any of the exhibits in the fruit classes.

When hardy fruits are intended, a footnote should be added, specifying the Classes thus: "In Classes oo to ooo (except classes o and ooo), the trees from which the fruits are gathered must be permanently planted (not plunged) in the open, and grown without any protection other than a coped-wall or netting. The fruits may be ripe or unripe except in Classes Nos. o and o."

Dessert tables, or tables for collections of fruits, vary in size. There is no standard size. Each Society makes its own specifications in the matter. At the Autumn Show of the Royal Caledonian Horticultural Society, the space allowed for a collection of sixteen dishes of fruit, with decorations, is 10 ft.  $\times$  4½ ft.; whereas at Shrewsbury Autumn Show the space allotted for exactly the same collection is 8 ft.  $\times$  4½ ft. For a collection of twelve dishes and decorations at Shrewsbury, the space allowed is 6 ft.  $\times$  4½ ft.

The tabling for the staging of ordinary single dishes may be 3 ft. to 4½ ft. broad, and of indefinite length. A narrow raised staging, upon which table plants are placed, is often in use along the centre at the smaller exhibitions. This raised stage generally divides two similar tables or stages, and, furnishes a back to the exhibits upon them and a break to the monotony of regular dishes.

The dishes are usually supplied by the Society conducting the exhibition. They need not exceed 15 ins. in diameter if circular, or 19 by 15 ins. if rectangular. Exhibitors supply their own grape-stands.

All fruit must be shown ripe (unless otherwise stated), and correctly and legibly named.

Nurserymen's and market gardeners' competitive exhibits are usually stated in terms of so much tabling,



no numbers or quantities of dishes being mentioned. Thus, at the Royal Horticultural Society's great fruit show, classes are provided for nurserymen and marketmen. One class is for 24 ft. run of 6 ft. tabling (the fruits to be grown entirely out of doors). Another class is for 16 ft. run of 6 ft. tabling, and there are others for 18 ft. run, and 12 ft. run, each of 6 ft. tabling. The collection of orchard house fruits and trees is limited to an area 24 ft. by 6 ft. In these classes the exhibitors can use either plates, baskets or boxes, and can arrange their fruits as they choose. This allows them to exercise skill and taste, and some remarkably handsome displays have been seen. Sometimes the fruits, usually apples, are arranged in tapering pyramids down the centre, with smaller conical grouplets in the middle or at the corners. Tiered wire or wicker stands, with basins for the fruits, are sometimes employed, and garlands of barberries, crab-fruits or nuts, etc., have been utilised to add to the general effect.

#### DESSERT AND COOKING VARIETIES OF HARDY FRUITS

The line of separation between dessert and culinary varieties of fruits must necessarily be arbitrary, for so much depends upon personal taste. This being so the Royal Horticultural Society had lists drawn up for the guidance of its judges, and these lists have been adopted by the Royal Caledonian Horticultural Society, and are recognised by a very large number of other Societies that provide numerous classes for hardy fruits. The varieties in the following lists are in no sense recommended, they are merely classified for exhibition purposes with the object of preventing disqualifications and of securing uniformity of procedure :—

## APPLES

## DESSERT

Adam's Pearmain.  
 Akera (or Okera).  
 Allen's Everlasting.  
 Allington Pippin.  
 American Mother.  
 Ashmead's Kernel, Im-  
   proved.  
 Autumn Pearmain.  
 Barchard's Seedling.  
 Barnack Beauty.  
 Baumann's Winter Reinette.  
 Beauty of Bath.  
 Belle de Boskoop.  
 Benoni.  
 Ben's Red.  
 Bess Pool.  
 Blenheim Orange.  
 Blue Pearmain.  
 Boston Russet.  
 Braddick's Nonpareil.  
 Brownlees' Russet.  
 Caville Blanc.  
 Calville Rouge Précoce.  
 Cardinal (or Peter the  
   Great).  
 Charles Ross.  
 Christmas Pearmain.  
 Claygate Pearmain.  
 Cobham.  
 Cockle's Pippin.  
 Colonel Vaughan.  
 Coronation.  
 Cornish Aromatic.

## COOKING

Albury Park Nonesuch.  
 Alfriston.  
 Annie Elizabeth.  
 Baron Wolseley.  
 Beauty of Kent.  
 Beauty of Stoke.  
 Bedfordshire Foundling.  
 Belle de Pontoise.  
 Betty Geeson.  
 Bielo Boradawka.  
 Bietigheimer Red.  
 Bismarck.  
 Bountiful.  
 Bow Hill Pippin.  
 Bramley's Seedling.  
 Byford Wonder.  
 Calville des Femmes.  
 Calville Malingre.  
 Calville Rouge.  
 Castle Major.  
 Cellini.  
 Chelmsford Wonder.  
 Crystal Palace (or Gold  
   Medal).  
 Cox's Pomona.  
 Diamond Jubilee.  
 Domino.  
 Duchess of Oldenburg.  
 Dumelow's Seedling, Wel-  
   lington, or Normanton  
   Wonder.  
 Dutch Codlin.  
 Early Julyan.

# 90 THE BOOK OF THE FLOWER SHOW

## DESSERT

Cornish Gilliflower.  
 Court Pendu Plat.  
 Court of Wick.  
 Cox's Orange Pippin.  
 D'Arcy Spice.  
 Devonshire Quarrenden.  
 Duchess' Favourite.  
 Duke of Devonshire.  
 Dutch Mignonne.  
 Easter Orange.  
 Egremont Russet.  
 Fearn's Pippin.  
 Gabalva.  
 Galloway Pippin.  
 Gladstone.  
 Golden Reinette.  
 Gravenstein.  
 Herefordshire Pearmain.  
 Herefordshire Winter  
     Quoining.  
 Hitchin Pippin.  
 Houblon.  
 Hubbard's Pearmain.  
 Irish Peach.  
 James Grieve.  
 Joaneting (white).  
 Kedleston Pippin.  
 Kentish Pippin (or Colonel  
     Vaughan's).  
 Kerry Pippin.  
 King Harry.  
 King of the Pippins.  
 King of Tomkins County.  
 King's Acre Pippin.  
 Lady Sudeley.

## COOKING

Early Rivers.  
 Ecklinville.  
 Edward VII.  
 Emneth Early (or Early  
     Victoria).  
 Emperor Alexander.  
 Forester.  
 Foster's Seedling.  
 Frogmore Prolific.  
 Galloway Pippin.  
 Gascoyne's Scarlet.  
 Gloria Mundi, or Belle  
     Dubois.  
 Golden Noble.  
 Golden Spire.  
 Gooseberry.  
 Gospatric.  
 Grange's Pearmain.  
 Grantonian.  
 Greenup's Pippin (York-  
     shire Beauty, or Coun-  
     sellor).  
 Grenadier.  
 Hambledon Deux Ans.  
 Hambling's Seedling.  
 Hawthornden, New.  
 Hector Macdonald.  
 Hoary Morning.  
 Hormead Pearmain.  
 Hollandbury.  
 Kent Fillbasket.  
 Keswick Codlin.  
 King's Acre Bountiful.  
 Lady Henniker.  
 Lane's Prince Albert.



## DESSERT

Langley Pippin.  
 Lord Burghley.  
 Lord Hindlip.  
 Mabbott's Pearmain.  
 Mannington's Pearmain.  
 March Pippin.  
 Margaret (or Red  
     Juneating).  
 Margil.  
 May Queen.  
 Melon Apple.  
 Middle Green.  
 Mrs Phillimore.  
 Norman's Pippin.  
 Northern Spy.  
 Old Nonpareil.  
 Oslin.  
 Paroquet.  
 Pine Golden Pippin.  
 Prince Edward.  
 Quarrenden.  
 Red Astrachan.  
 Reinette de Canada.  
 Ribston Pippin.  
 Rival.  
 Rivers' Early Peach.  
 Rosemary Russet.  
 Ross Nonpareil.  
 Roundway     Magnum  
     Bonum.  
 Ruddy.  
 Scarlet Nonpareil.  
 September Beauty.  
 Sturmer Pippin.  
 St Edmund's Pippin.

## COOKING

Lord Derby.  
 Lord Grosvenor.  
 Lord Suffield.  
 Malster.  
 Manks Codlin.  
 Mère de Ménage.  
 Mrs Barron.  
 Nancy Jackson.  
 Newton Wonder.  
 New Northern Greening.  
 Norfolk Beauty.  
 Northern Dumpling.  
 Ontario.  
 Peasgood's Nonesuch.  
 Potts' Seedling.  
 Rambour Papelen.  
 Royal Jubilee.  
 Royal Late Cooking.  
 Rymer.  
 Sandringham.  
 Sanspareil.  
 Schoolmaster.  
 Seaton House.  
 Small's Admirable.  
 Spencer's Favourite (or  
     Queen Caroline).  
 Stirling Castle.  
 Stone's (or Loddington).  
 Striped Beefing.  
 The Queen.  
 Thomas Rivers.  
 Tibbett's Pearmain.  
 Tower of Glamis.  
 Twenty Ounce.  
 Tyler's Kernel.

## 92 THE BOOK OF THE FLOWER SHOW

DESSERT	COOKING
St Everard.	Wadhurst Pippin.
St Martin's.	Wagener.
Tamplin.	Waltham Abbey Seedling.
Venus Pippin.	Warner's King.
Wealthy.	Washington.
White Nonpareil.	Winter Quoining (or
White Transparent.	Queening).
Williams' Favourite.	
Winter Quarrenden.	
Winter Ribston.	
Worcester Pearmain.	
Wyken Pippin.	
Yellow Ingestrie.	

### PEARS

The following never rank for Exhibition as Dessert Pears at R.H.S. Shows :—

Bellissime d'Hiver.	King Edward.
Beurré Clairgeau.	Morel.
Black Worcester.	Poire d'Auch.
Catillac.	Ramilies.
Directeur Alphan.	Summer Compôte.
Double de Guerre.	Triomphe de Jodoigne.
Duchesse de Mouchy.	Uvedale's St Germain.
General Todleben.	Verulam.
Gilgil.	Vicar of Winkfield.
Grosse Calebasse.	Winter Orange.
Idaho.	

### PLUMS

DESSERT	COOKING
Angelina Burdett.	Admiral.
Anna Späth.	Archduke.
Boulouf.	Automne Compôte.
Coe's Golden Drop.	Belgian Purple.

## DESSERT

Coe's Violet.  
 Count Althann's Gage.  
 Decaisne.  
 De Montfort.  
 Denniston's Superb.  
 Early Favourite.  
 Gages, all varieties.  
 Golden Esperen.  
 Ickworth Impératrice.  
 Impérial de Milan.  
 Jefferson.  
 Late Orange.  
 Kirke's.  
 Oullins Golden.  
 Précoce de Tours.  
 Purple Gages, all varieties.  
 Reine Claude, all varieties.  
 St Etienne.  
 Transparent gages, all  
 varieties.  
 Washington.

## COOKING

Belle de Louvain.  
 Belle de Septembre.  
 Cox's Emperor.  
 Curlew.  
 Czar.  
 Diamond.  
 Duke of Edinburgh.  
 Early Normandy.  
 Early Prolific.  
 Gisborne's.  
 Goliath.  
 Grand Duke.  
 Heron.  
 Impératrice, Blue and  
 White.  
 Langley Bullace.  
 Late Rivers.  
 Magnum Bonum, Red and  
 White.  
 Mirabelle.  
 Mitchelson's.  
 Monarch.  
 Orleans, all varieties.  
 Pershore.  
 Pond's Seedling.  
 Prince Engelbert.  
 President.  
 Primate.  
 Prince of Wales.  
 Sultan.  
 Victoria.  
 Wyedale



## CHAPTER VIII

### VEGETABLES

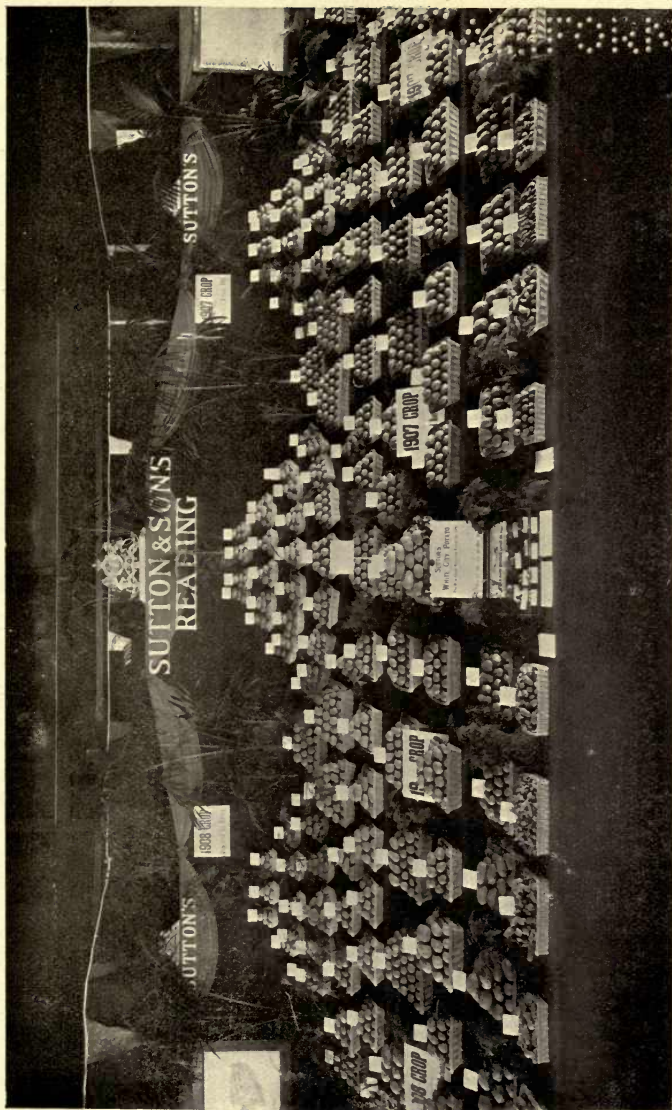
SOME of the observations with respect to fruits, apply equally to exhibits of vegetables. It should be remembered that judges always search for faults.

Mixing large and small specimens in a dish weakens the exhibit.

Specimens may be defaced by too hard scrubbing when cleaning them, just as fruits are defaced when the bloom is rubbed off. Exhibitors would be well advised to use only a soft brush or a cloth, for washing vegetables.

As general rules, if anything is so overgrown as to be coarse, that is a fault; or if anything is too small to be useful, that is a fault. Quality, combined with a useful size for culinary use, is of the utmost importance. All vegetables ought to be fresh and clean, without scar or blemish; shown attractively, and should be clearly and legibly named. Of course, for exhibition, size is a great factor; but it must be combined with other essential merits.

Opinions differ so much as to the relative merits of different kinds of vegetables that the following grouping is scarcely likely to meet with universal approval. In the first class may be placed Asparagus, Peas, Potatoes, Cauliflowers and Broccoli, Celery, Onions and Seakale. In the second group would come Brussels Sprouts, Runner and Kidney Beans, Mushrooms, Carrots. Tomatoes, Cucumbers, and Leeks. A third group may include Broad Beans, Globe Artichokes, Parsnips,



POTATOES AT THE WHITE CITY

*This illustration represents part of wonderful Gold Medal display of potatoes splendidly arranged at the White City, in 1908, by Messrs. Sutton & Sons, Reading*

*Photo. Copyright S. & S.*





Cabbages and Turnips. The fourth group would consist of Savoy, Beet, Jerusalem Artichokes, Rhubarb and Vegetable Marrows. A fifth grouping would serve for Spinach, Salsify, Scorzonera, Shallots, Red Cabbage, Horse-radish, and Celeriac, and other unenumerated vegetables.

Something should be allowed for the season of the year when appraising vegetables, and also, in the case of local Shows, something for soil and climate. Turnips in August are, in my estimation, worth more than an equally good bunch at the end of June or in November. Parsnips are more valuable in November than in August.

Broccoli and Cauliflowers, for exhibition purposes, are not regarded as distinct. They should not be shown together in a collection.

Rhubarb ought to be shown by itself and not in collections.

The numbers of each kind of vegetable that may be staged in one "dish" (unless when a number is otherwise specifically stated) are—

Artichokes, Jerusalem 12	Endive . . . 3
Artichokes, Globe 4 or 6	Kale . . . 3
Beet . . . 6	Leeks . . . 6
Beans, Runner and	Lettuces . . . 3
Kidney— . . . 30 pods	Mushrooms . . . 1 lb.
Brussels Sprouts 40	Onions . . . 6 or 12
" . . . "	Parsnips . . . 6
plants . . . 3	Peas . . . 30 pods
<sup>1</sup> Broccoli . . . 3	Potatoes . . . 12
Cabbages (cooking	Spinach . . . 1 lb.
and res) . . . 3	Savoy . . . 3
Carrots . . . 6	Turnips . . . 6
Cucumbers . . . 2	Tomatoes . . . 6 or 12
<sup>1</sup> Cauliflowers . . . 3	Vegetable Marrows 3
Celery . . . 4	

<sup>1</sup> "Collections" usually contain 6 Broccolis or Cauliflowers.

## 96 THE BOOK OF THE FLOWER SHOW

As with fruits, so also again with vegetables, the wording of the Classes in the Schedule should be definite. The following may be taken as good examples:—

A. Display of vegetables, 18 “dishes,” not less than 12 kinds and not more than 2 varieties of any kind. The full number on a dish may not, by mere number, outweigh quality on a smaller dish. Table space, 6 ft. long by 4 ft. wide, will be allowed for each display.

\* \* \* Note that in these displays the word “dishes” merely implies one of the subjects or items of the exhibit. The various items or “dishes” are usually placed on a bed of parsley, and neither plates or baskets need necessarily be employed.

B. Collection of vegetables, 9 distinct kinds. Space 4 ft. 6 ins. by 4 ft.

C. Twelve kidney potatoes, one variety.

D. Peas, single dish, one variety.

E. Six turnips, yellow.

F. Three heads of celery.

G. Twelve spring-sown onions.

H. Twelve autumn-sown onions.

A Schedule should state, in the form of a note, whether *Trade Cards* will be allowed on any of the exhibits. It also is well to make a rule such as the following: “No collection of vegetables to be staged with a background higher than 3 feet from the table.” Exhibitors should be careful not to add more than the number of specimens stated in the Schedule.

Exhibits are staged either in round, shallow hampers, in dishes (plates), or upon the bare stages; while, in the case of the best exhibits of collections, boarding is always used. There is no regulation requiring either box or board at any show, so far as can be ascertained. It was formerly a regulation at certain northern shows, but has been abolished. According to Mr James Gibson of Welbeck, the well-known prize-winner, “Exhibitors

simply take a few light boards, a saw, and a few nails, and when they see the space allotted to them, they can raise a background accordingly. Having a free hand in the matter, they can use their own discretion, and so set out their dishes to the greatest effect on the space allotted."

A good deal of practice is necessary before one can become proficient in the art of staging collections of vegetables. Ten minutes' study of a well-arranged group is better than reading pages of hints; but these observations may be useful. The Leeks or Celery are usually placed at either side of the display, standing perpendicularly. The Cauliflowers may be set between, each one quite separate from its neighbour, in a pyramid of Parsley. The Onions will occupy a slightly raised place in the centre, with Carrots, Marrows, Parsnips, or Potatoes on the outside. Peas, Tomatoes, and Dwarf Beans will occupy the front. If Brussels Sprouts or Cabbages are included, they will be set towards the back.

#### VEGETABLES: MERITS AND FAULTS

*Artichokes*.—These must be solid, uniform, and of good size, round, with fleshy, well-closed scales. Faults are want of freshness, loose, tough scales.

*Artichokes, Jerusalem*.—Uniformity is a merit, the opposite a defect. Skins clear, unspecked, without scar or wart, and smooth. Defective tubers are those overgrown, long, and thin, or with very deep eyes.

*Asparagus*.—Length of stalk, succulency, evenness, and from one-half to three-quarters of an inch thickness, are merits. Faults are represented by woodiness or stringiness of the stalks, and loose, open scales.

*Beet*.—(See Tap-roots.)

*Broccoli*.—Heads of large or medium size, close



in the curd, white and clean, are meritorious. If they are brown or yellowish and beginning to open, defective.

*Beans*, Dwarf Kidney, and Runner.—Pods of good size, fresh, green, even throughout, fleshy and brittle, are good. Faults are toughness or stringiness, even if large, or pods brown or pale in colour.

*Beans*, Broad and Long-pod.—Pods of moderate, even size, well filled with large tender beans, and having clear, unblemished skins, are meritorious. Faults are badly filled pods, uneven form, dullness of colour and blackened "eyes."

*Brussels Sprouts*.—In the case of plants, the stems must be erect, stout, compactly covered with buttons (sprouts) from the base to the crown, and all of a firm, fresh, useable size. Medium-sized sprouts when firm and green are best. Defects are looseness of the sprouts and thinness upon the stems, or yellow colour and splitting. Picked sprouts ought to be entirely uniform, large, or medium-sized, firm, fresh, green, crisp.

*Cabbages*.—Hearts medium or large, firm, yet fresh and tender-looking, with the surrounding leaves perfect, are the best. Faults are coarseness, looseness, lack of crispness, caterpillar-eaten leaves, or yellowish colouring. Red cabbages ought to be large, uniform, firm, fresh, and of good deep colour.

*Cauliflowers*.—(See Broccoli.)

*Celery*.—Those with thick, firm, crisp, clean, clear-skinned, speckless, brittle, lengthy, and well-blanchd stems, showing no flower-stems when cut, and uniform, are meritorious. Faults are want of freshness or lustre, specks or rusty-looking marks, greenness, looseness, thinness, and with flower stems visible.

*Cucumbers*.—The best are those of long or medium size (15 ins.), perfectly even, deep green, firm, fresh, tender, with short neck and the flower still adhering at

the apex. Old, tough, unshapely, irregular fruits, of a pale or yellowish skin, and with long neck and nose, are faulty.

*Carrots*.—(See Tap-roots.)

*Eschallots*.—There are two kinds, the cluster-growing and the Russian red. Show the latter as single bulbs, the other in clusters as grown. Uniformity in the clusters and in the bulbs, with firmness and clearness of skin, are merits. Unevenness and bad colour or shrivelling are defects.

*Endive*.—Hearts stout, crisp, tender, and well-blanched. Defects are coarseness, greenness, looseness.

*Kale*.—The plants must be stout and fresh, well clothed, of good size, and succulent. Faults are coarse leafage, lankiness, toughness.

*Leeks*.—Stems thick, uniform, blanched to the crown, firm, clear, white-skinned and spotless are meritorious. Defects are thinness, softness, discoloration, bulbous base with tapering stems.

*Lettuces*, *Cos*, and *Cabbage*.—Heads firm, fresh, crisp, with tender, juicy leaves and with no visible flower stems are good. Faults are heads that are loose and soft, with tough, lengthy leaves, or are bursting and pushing a flower head.

*Mushrooms*.—Large or medium size, rounded, fresh, firm, brittle when broken, with gills pink or pinkish brown and edge unbroken, and the pileus or skin of a clean biscuit or whitish colour, meritorious. Faults are over size, flatness, with unclean skin and black or very dark gills.

*Onions*.—The best are those of good even size, about two lbs. weight, firm, sound, and clean, with bright clear skins and thin necks. Defective bulbs are large, thick-necked, soft, and maggoty.

*Peas*.—Pods of good size, fresh, green, and well filled with tender peas are meritorious. Defective ones are

those that are large and hollow, with hard seeds and the skin of shell a dull colour or brown.

*Parsnips*.—(See Tap-roots.)

*Potatoes*.—Of medium size, even, regular in their shape, with clear skin, quite free from specks or disease and with shallow eyes, meritorious. Faults are deeply sunken eyes, scab or blemishes on the skin, irregularity, and over- or under-size.

*Radishes*.—These should be fresh, young, crisp, with clear skins, and leaves close to the root, no flower stem showing. Faults are over-size, sponginess, toughness.

*Rhubarb*.—Stalks straight, uniform, clear and bright-skinned, fresh, meritorious. Faults are crooked or irregular stalks, with hard, dry, rusty, or green skin.

*Savoy*.—(See Cabbage.)

*Salsify* and *Scorzonera*.—(See Tap-roots.)

*Shallots*.—(See Eschallots.)

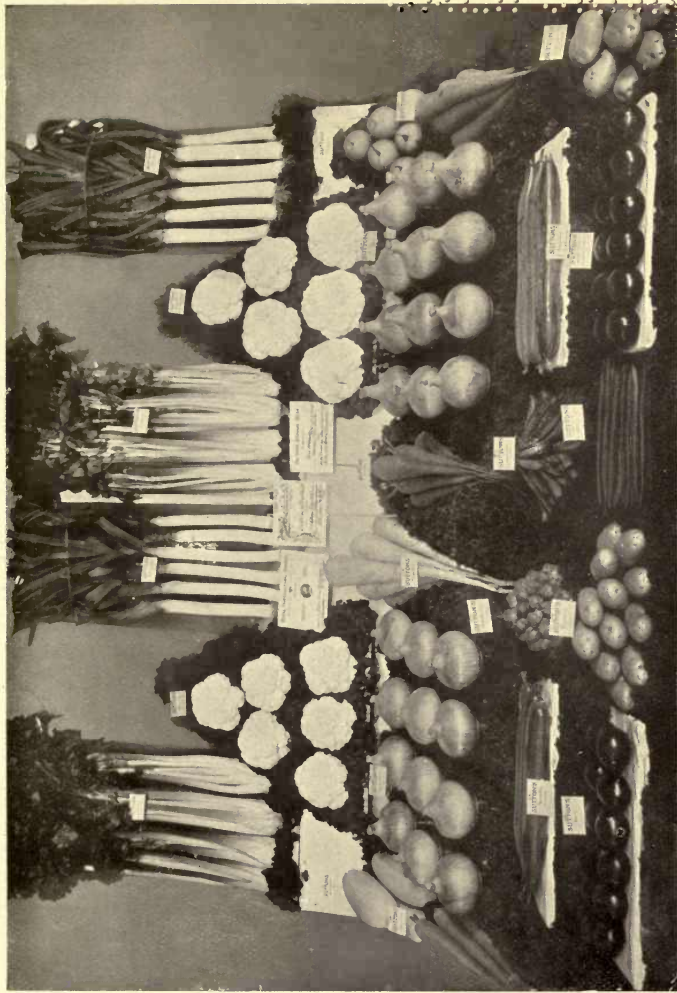
*Seakale*.—An important vegetable. Points of merits are stoutness, thorough blanching, pure, succulent stalks, without blemish upon the skin, and no flower visible. Size, solidity, and uniformity are other chief merits. Faults are coarseness, toughness, with flower showing, and light, thin stalks.

*Spinach*.—Substance in the fresh green leaves is a great merit. They must be large and thick. Faults are poor colour, flaccidity, small size, and thinness.

*Tomatoes*.—Usually shown as a vegetable. The fruits should be medium-sized, firm, round, or oval, with a richly coloured, perfectly clean, and clear bright skin. No space, and as few seeds as possible, should show if a longitudinal section is made. The flesh must be thick and "meaty." Faults are coarseness from oversize, softness, over-ripeness, disease, specks or any other blemish; corrugations in the form, irregularity, or greenness.

*Turnips*.—Roots of medium-size, small rather than





A CHAMPION VEGETABLE EXHIBIT

This exhibit was staged at Edinburgh by Lord Alidenham (gardener Mr. E. Beckett, V.M.H.), and won the Championship Prize, the Silver Gilt Knightian Medal of the Royal Horticultural Society, and the Veitch Memorial Medal for new vegetables

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very large, even, with smooth skin, and bright and fresh. For exhibition purposes the rounded "bulbs" are preferred, the final root being thin and tapering, while the bulbous portion swells out smooth and round. Faults are want of smoothness, irregularity and softness, or hollow centre.

*Tap-roots* (Beet, Carrots, Parsnips, Salsify, Scorzenera).—In all cases these should be smooth, clear, tapering, uniform. Size is meritorious, more especially in Carrots and Parsnips; to a lesser extent in the others named. In showing tap-roots be careful to preserve the ultimate tip, however slender and long it may be. Beet should show a rich deep purple colour, and be fresh, not tough. Faults are crookedness, and cankered, rusty, fangy roots.

*Vegetable Marrows*.—Medium or large fruits, perfectly uniform, of regular, even shape, bright, clear, unblemished skin, and tender enough to admit the thumb-nail without much pressure, are meritorious. Marrows of Moore's Cream type, when shown in collections, need not be longer than nine or ten inches, and five to six inches in diameter. Faults are irregular shape, ribs in the skin, or wartiness, dull colour, and hard rind.

*Herbs*.—The bunches ought to be composed of fresh, good clean leaves and stems. If brown, dry, mildewed, or rusty, they are defective for exhibition. The plants usually called "herbs" comprise Balm, Borage, Chervil, Horehound, Fennel, Mint, Marjoram, Parsley, Rosemary, Sage, Savory, Thyme, and Tarragon. Others of lesser importance are Angelica, Basil (Bush and Sweet), Burnet, Caraway, Chamomile, Chives, Coriander, Dill, Hyssop, Pennyroyal, Purslane. Rue, Southernwood, Tansy, and Wormwood.



## CHAPTER IX

### PROTESTS

“JUDGING the judges” is a favourite pursuit of amateur and professional gardeners alike, at Horticultural Shows. The gardener is only human, and when the subjects of his consideration are those that he himself has cultivated, it is pardonable if we find him unwilling, at times, to accept an unfavourable verdict. The angry competitor, like irate persons in many other circumstances, does not always count the proverbial sixty ere making a protest; or if he does stay to count sixty, he finds his chagrin to increase.

It is annoying to everybody concerned when mistakes are made. Mistakes, like accidents, will happen. Be the Schedule makers never so strict, some little misconstruction in the wording of Classes may occur, or a wrong interpretation may be drawn by a competitor. Schedule-makers, therefore, cannot too carefully proceed upon their task.

A second source of error is when a judge, or judges, happens to overlook the exact stipulations of a Class and makes awards to exhibits that ought properly to be disqualified. In such a case, an unsuccessful Exhibitor might well protest, for the facts would be in his favour; at least he could appeal to have a fresh adjudication.

A third class of protests arises from individual diosyncrasy. Without a show of reason at all, some men will protest.

In other cases, however, the judge's awards may be palpably wrong, and in these cases it is not only fitting, but imperative, in the interests of all concerned, that a protest be lodged. Competitors must very carefully weigh the facts before them ere taking action, and indeed they are sometimes penalised if their action is ultimately found to have been rash, precipitate, or contumacious.

## REGULATIONS

It will be sufficient to quote the regulations with reference to protests, as published in the Schedules of the Royal Horticultural Society of England, the Royal Caledonian Horticultural Society, the Shropshire Horticultural Society, and the National Sweet Pea Society.

### (1) R.H.S. REGULATIONS

“As regards the relative merits of the exhibits, the decision of the Judges is final; but in case of any objection to the interpretation of the wording of the Schedule, no prize shall be paid until the matter under dispute has been referred to the Committee of the Show or other authority.”

“Any protest or other objection must be made in writing, and be handed to the Secretary of the Show.”

“With the exception of an objection based upon alleged fraud, every protest must be lodged within two hours of the opening of the Show to the public.”

### (2) R.C.H.S. REGULATIONS

“Immediately the Hall is cleared the Judges will proceed to make their awards. The decision of the Judges is final, and they have special power to withhold or modify Prizes where the exhibits are not worthy.”

“Any protests must be lodged with the Secretary, in writing, before 2 o'clock on the first day of each Show,

and the decision of the Council on all matters arising under this Schedule shall be final. Each protest must state specifically the ground of objection, and be accompanied by a deposit of 10s., which may be forfeited in the event of the protest not being sustained. A protest may be lodged by a member of Council (not an Exhibitor) at any time without a deposit."

### (3) S.H.S. REGULATIONS

"With the exception of an objection based upon alleged Fraud, every protest must be lodged before 5 P.M. on the first day of the Show. Such protest or other objection must be made in writing and handed in at the Secretaries' Office, on the Show Ground."

### (4) N.S.P.S. REGULATIONS

"The decision of the Judges will be final, except in cases when, after any award is made, the exhibit is not found in accordance with the requirements of the schedule. All matters of protest, disqualification, etc., must be lodged with the Hon. Secretary, not later than 3 P.M. on the day of the exhibition, when they will be dealt with by an Arbitration Committee whose judgment will be decisive.

### EXAMPLES

Examples are given hereunder of protests that were of quite legitimate character :—

(1) In a Class for "24 bunches of (hardy) cut flowers, arranged for effect," an Exhibitor was disqualified because his bunches were not tied. In the same Schedule, for "24 bunches of Sweet Peas," prizes were awarded to untied bunches. The disqualified Exhibitor in the former Class had here an excellent case for a protest, and lodged it successfully.



(2) At Edinburgh in a Class for "Two Marguerites, white," it was found, after the judging was completed, that the first prize set had three plants in each pot. A protest was lodged, and on the matter being pointed out to the prize-winner, he abandoned his claim to the prize. The Society now asks for "pots" of whatever the subject may be.

(3) On another occasion, first prize was awarded to an Exhibitor of a dish of apples; the latter, according to the Schedule, were required to be from trees grown wholly in the open, without any protection other than coped wall or netting. A rival competitor protested, and the Exhibitor to whom the prize had been awarded had to acknowledge that his fruits were from trees started indoors in pots and plunged outside. The protest therefore was successful. In this case the Society took the exceptional course of sending a deputation to interview the Exhibitor and report.

(4) In a Class for "4 vases of early-flowering Chrysanthemums," the first prize was awarded to four vases of ordinary November flowering varieties, of the exhibition type. A protest was lodged. The defence was that, as the plants flowered in September (which was the month in which the Show was held), they were "*early* flowering." The protest, however, was sustained. The wording of the Class has since been modified.

These several instances are but a few of many that might be quoted. They mostly go to prove that lax wording leads to misconceptions and errors, and they allow a loophole for a certain class of competitors. Of course the most perfect Schedule cannot prevent frauds, or guarantee the integrity of the competitors; but, happily, the downright dishonest competitor is a variety not often met with in these days.



## INDEX

ACCOUNTS, 16.  
 Amateurs, 9.  
 Anemones, 31.  
 Annual General Meeting, 16.  
 Annuals, 31.  
 Antirrhinums, 32.  
 Apples, 72, 81, 84.  
   — Cooking Varieties, 89.  
   — Dessert Varieties, 89.  
 Apricots, 72, 81, 84.  
 Artichokes, Globe, 95, 97.  
   — Jerusalem, 95, 97.  
 Asparagus, 97.  
 Asters, 33, 64.  
  
 BANANAS, 73, 81, 84.  
 Beans, Broad, 95, 98.  
   — Dwarf, 95, 98.  
   — Runner, 95, 98.  
 Beet, 95, 97, 100.  
 Berries, 79.  
 Blackberries, 73, 82.  
 Boards and Stands, 63.  
 Broccoli, 95, 97.  
 Brussels Sprouts, 95, 98.  
  
 CABBAGES, 95, 98.  
 Camellias, 34.  
 Carnations, 35, 64.  
 Carrots, 95, 98, 100.  
 Cauliflowers, 95, 98.  
 Celery, 95, 98.  
 Cherries, 73, 81, 84.  
 Chestnut, Sweet, 78.  
 Chrysanthemums, 37, 65.  
 Class Cards, 22.  
 Committee, 12.  
 Constitution and Rules, 8.

Cornwall Daffodil Society, 4.  
 Cottagers, 9.  
 Cucumbers, 95, 98.  
 Currants, 74, 82, 84.  
  
 DAFFODILS, 41, 66.  
 Dahlias, 42, 67.  
 Damsons, 82, 85.  
 Delphiniums, 46.  
 Dessert Table Class, 83.  
 Disputes, 28.  
 Disqualification, 26.  
 Duties of Officers, 13.  
  
 ELIGIBILITY, 20.  
 Endive, 95, 99.  
 Entrance Fees, 20.  
 Entries, 18.  
   — Failure to fill, 21.  
 Eschallots, 99.  
  
 FIGS, 73, 81, 85.  
 Floricultural Societies, 4.  
 Forfeiture, 26.  
 Fruit Classes, 85.  
 Fruits, 72.  
   — Drupaceous, 79.  
   — Miscellaneous, 77.  
   — Pointing, 81, 82, 83.  
   — Pomaceous, 79.  
   — Staging, 80.  
  
 GAILLARDIAS, 68.  
 Gladioli, 46.  
 Gooseberries, 74, 81, 85.  
 Grapes, 73, 81.  
   — Pointing, 82, 83.



# 108 THE BOOK OF THE FLOWER SHOW

**HARDY Flowers**, 47.

Herbs, 100.

Hollyhocks, 48.

Horticultural Societies, 1.

**JUDGES**, 25.

Judging, 25.

**KALE**, 95, 99.

Kind and Variety, 22.

**LABELLING Exhibits**, 5.

Lectures and Demonstrations, 7.

Leeks, 95, 99.

Lettuces, 95, 99.

Loganberry, 78.

Loquat, 78.

**MANAGEMENT**, 11.

Marigolds, 68.

Medlars, 78.

Melons, 75, 81, 85.

Membership, 9.

Midland Daffodil Society, 4, 42.

Monstera deliciosa, 78.

Mulberry, 78.

Mushrooms, 95, 99.

**NAMING**, 22.

National Carnation Society, 4, 64.

— Chrysanthemum Society, 4,  
11, 65.

— Dahlia Society, 4, 67.

— Potato Society, 4.

— Rose Society, 4, 53, 70.

— Sweet Pea Society, 4, 9, 10,  
56, 70, 104.

— Vegetable Society, 4.

Nectarines, 75, 81, 85.

New Plants and Flowers, 6.

Non-responsibility, 29.

Nuts, 76, 79, 82, 85.

**OBJECTS of a Society**, 9.

Officers, 10.

Onions, 95, 99.

Oranges, 76, 81, 85.

**PANSIES**, 49, 69.

Parsnips, 95, 100.

Passes, 22.

Peaches, 76, 81, 85.

Pears, 76, 81, 85, 92.

Peas, 95, 99.

Pelargoniums, 69.

Picotees, 50, 64.

Pineapples, 76, 81, 85.

Pinks, 69.

Plums and Gages, 76, 81, 85, 92.

Potatoes, 95, 100.

Press Notices, 7.

Prize Money, 30.

Protests, 28, 102.

Pyrethrums, 51.

**QUINCE**, 78.

**RADISHES**, 100.

Raspberries, 77, 82, 85.

Removal of Exhibits, 29.

Rhododendrons, 52.

Rhubarb, 95, 100.

Roses, 53, 70.

Royal Caledonian Horticultural  
Society, 87, 103.

— Horticultural Society, 4, 9,  
42, 88, 103.

Rules, Alteration of, 17.

**SALSIFY**, 100.

Savoys, 95, 100.

Scorzonera, 100.

Seakale, 100.

Secretary, 13.

Show Regulations, 18.

Shrewsbury Fête, 2, 87, 104.

Side Attractions, 2.

Special General Meeting, 17.

Spinach, 95, 100.

Staging, 23.

Stocks, 70.

Stove and Greenhouse Flowers, 55.

Strawberries, 77, 81, 85.

Sweet Peas, 56, 70.

**TAP-ROOTS**, 100.

Tomatoes, 77, 82, 95, 100.

Tulips, 58.

Turnips, 95, 100.

VEGETABLE Classes, 96.

— Marrows, 95, 100.

Vegetables, 94.

— Relative Merits of, 94.

Vegetables, Staging, 96.

Violas, 60, 71.

Violets, 61.

WALNUTS, 78, 82.

Wineberry, 78.

ZINNIAS, 71.





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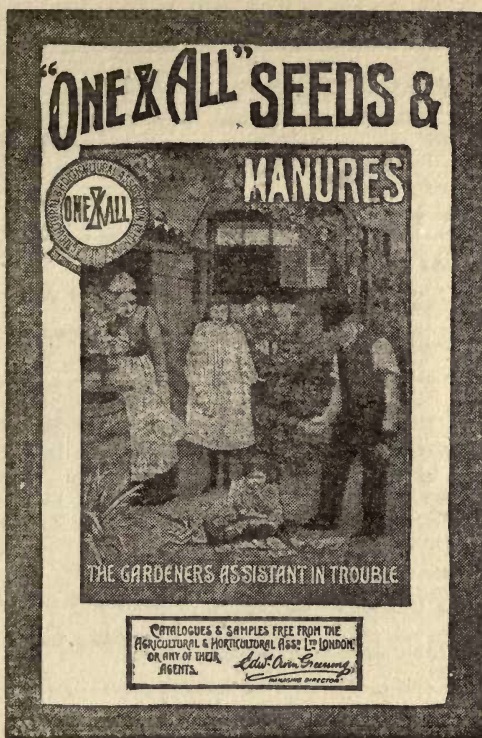
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